THE

JOURNAL

OF THE

NUMISMATIC SOCIETY OF INDIA

VOL. X DECEMBER 1948 PART II

Issued in July, 1949

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EDITOR

PROF. A. S. ALTEKAR, M.A., LL.B., D LITT,

Head of the Department of Ancient Indian History and Culture

Benares Hindu University

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RARE AND UNIQUE COINS FROM THE BAYANA GUPTA HOARD

DR. A. S. ALTEKAR, BENARES HINDU UNIVERSITY.

Since a preliminary report about the contents of the Bayana hoard was published in this *Journal* in Vol. VIII, pp.180-4, a number of enquiries are being made of me about many of the rare and unique types mentioned in it. An exhaustive Catalogue of the hoard is being prepared by me and will be soon sent to the press; the enquirers will have to wait till its publication to get full satisfaction of their curiosity naturally excited by this unique find. Though the Maharaja Saheb of Bharatpur is keen on getting this Catalogue published at an early date, the well-known difficulties about paper and printing may postpone the publication by some months. I have therefore decided to publish a series of articles giving a brief account of the rare and unique types and illustrating them as well. The first of these articles is being published in this number.

A NEW COIN-TYPE OF KĀCHAGUPTA.

16 out of the 17 coins of Kācha found in this hoard are of the usual type, but the 16th is of a new variety. On this variety also the king is standing to left and offering oblations on the altar in his front. But he is wearing Indian *dhoti* and not Kushāṇa trousers. The most striking new feature of the type, however, is the presence of a Garuḍadhvaja in front of the king. Garuḍadhvaja did not appear on the coins of Chandragupta I, as also on those of Kācha. It was therefore argued that Kāchagupta should be placed before Samudragupta, as he was not aware of this innovation introduced by that ruler[1]. This new type of Kācha, however, shows that Garuḍadhavaja was not unknown to him. The object in the left hand of the king is not quite well-preserved on this specimen, but it is almost certainly the usual Chakradhvaja. So on this type we have both Garuḍadhvaja and Chakradhvaja.

The reverse of this type is the standing goddess, but the usual flower in her right hand is replaced by a noose, which is a new feature. The legend is truncated, but it was obviously the usual one, *sarvarājochchhettā.*

1. Heras in *J. B. R. S.*, 1948, pp. 19-28.

I shall now describe the coin.

Metal, gold; size, ·75″; weight 119·4 grains.

***Obverse*:** King, nimbate, standing to left, wearing a short sleeved coat, *dhoti*, ear-rings, necklace and wristlets, holding in left hand, Chakradhvaja, partly visible, and offering by right hand oblations on an altar; Garuḍadhvaja, behind the right hand of the king. Under king's left arm *Kācha*, with a notch above the letter Kā. Circular legend, off on the right side; on the left side at IX *bha* [*ru*] *ttama* [*tr*] *jjaya* [*ti*].

***Reverse*:** Goddess, nimbate, standing to left in the walking posture, wearing necklace, ear-rings, *sāri*, close fitting bodice (*kañchukī*) and an upper garment, holding cornucopiae in the left hand and noose in the right. Symbol, remarkably simple in composition,[1] on the left.

Legend on the right is truncated, but the last two letters of the usual legend *sarvarājochchettā* are fairly well preserved. **Pl. V, 1.**

SAMUDRAGUPTA.

A new variety of the Standard Type.

The coins of this variety are small in size, neat in execution, with their dies carefully carved so as to show all the medial vowels. The coins of this type weigh between 119 and 121 grains and do not show any specimens weighing 114 or 117 grains. The folds of the *sārī* of the goddess on the reverse are always collected between her legs; they are not covered by one of the ends of the *sārī*.

I shall now describe one representative specimen out of the 18 coins belonging to this variety.

Metal, gold; size, ·72″; weight, 121·6 grains.

***Obverse*:** King to left, wearing a coat and a *sakachchha dhoti*, holding standard or lance in the left hand and offering oblations with the right on the altar in his front. Garuḍadhvaja behind the right hand.
Under the left arm, *Samu*[*dra*]
Circular legend, beginning at a I, *Samaraśatavatata*... *raparajito diva*[*ṁ*] *ja*[*yati*]

***Reverse*:** Goddess, seated on high-backed throne, whose two legs and right side back is visible, wearing *sārī* with

1. Usually the symbols on the coins of Kācha are remarkable for their complexity.

its folds collected between the legs, upper garment, necklace, bangles, and a circular pearl ornament round the forehead. Symbol on the left; *Parā-kramaḥ* on the right.

Pl. V. 2

TIGER-SLAYER TYPE

The Tiger-slayer type is among the rarest types of Samundragupta, there being only two coins of this type in the British and two in the Lucknow Museum. Our hoard also contains only two coins. The coins in the Lucknow Museum are not illustrated in its Catalogue and only one of the two coins in the British Museum is in a state of good preservation. Both the coins in the Bayana hoard are much better preserved and, therefore, I am illustrating them here.

The coins of the Tiger-slayer type are among the most artistic issues of the Gupta period. They show no vestige of foreign influence either on the obverse or on the reverse. The king discards the Kushāṇa overcoat and trousers and wears Indian *dhoti* and turban. The conventional seated goddess on the reverse is replaced by a slim standing figure, gracefully attired and standing on a *makara*. She is most probably the river Gaṅgā, standing on her usual mount *makara*. The goddess, however, has a lotus in her left hand, which may suggest her identity with Lakshmī.

The king's attitude is grim and energetic and the ferociousness of the lion, which is about to collapse, is well depicted.

The simple title *rājā* prefixed to the king's name on the reverse of variety A of this type has given rise to several conjectures. Smith thought that this legend showed that the coins were issued when Samudragupta was a mere crown-prince[1]; Jayaswal conjectured that they were struck when Samudragupta was temporarily reduced to the feudatory status by the Vākāṭakas.[2] Both these views are untenable. The reverse legend gives the short title *rājā* to Samudragupta, simply because numismatic convention required a short legend on the reverse; a long legend like *Mahārājādhirājaḥ Samudraguptah* was out of question on that side. It may be pointed out that the reverse legend on the Swordsman type of Kumāragupta is simply *Śrī-Kumāraguptaḥ*. Are we to conclude on its evidence that the coins of this type were issued when Kumāragupta was not even a ruler of a

1. *J. R. A. S.*, 1889, p. 65.
2. *History of India*, p. 118.

feudatory status ? It would be quite unsafe to determine the status of a Gupta ruler from the short legend on the reverse of one of his coin types.

I shall now describe the two coins.

VARIETY A : Different legends on both sides.

Metal, gold ; weight, 117·6 gr. ; size, ·85″.

Obverse : King, nimbate, standing left, wearing high bejewelled turban, *sakachha dhoti*, necklace, ear-rings and armlets, trampling upon a tiger which falls back gaping its mouth in agony and terror as the king shoots it with bow in left hand, right hand drawing the string back upto the ear ; behind the tiger, crescent-topped (Chandradhvaja) standard adorned with fillets.

Ornaments on the king's body are not so clear as on *B. M. C. G. D.*, II, 4, but his figure is more graceful and energetic on the present specimen. The tiger is also more fully visible here than on the piece in the B.M.

Legend on the r., *Vya(ā)ghrapara(ā)kkramaḥ* very clear on this specimen.

Reverse : Goddess Gaṅgā standing to l. on crocodile (*makara*), wearing a *sāri*, a close fitting *kañchukī*, a scarf over head, necklace, earrings, bangles, armlets and anklets and holding lotus with long stalk in left hand, right hand bent and outstretched being empty. On the left crescent-topped banner adorned with fillet.

No symbol.

Legend on the right, *Rājā Samudraguptaḥ*. **Pl. V. 3.**

VARIETY B : *Vyāghraparākramaḥ* on both sides.

Metal, gold ; size ·8″ ; weight, ·8.

Obverse : As on No. 1 above. Crescent-topped banner is clearer on this coin. The protruding tongue from the gaping mouth of the tiger is clear. Legend is less complete than that on No. 1 (Variety A) ; *Vya(ā)ghra[pa]ra(ā)kra[maḥ]*.

Reverse : As on No. 1 above. The figure of the goddess is slim and graceful ; she stands cross-legged on the *makara*, which is only partly visible on this coin.

Her hands arc as on No. 1 abovc.

Crescent-topped banner is clear.

No symbol.

Legend to r., *Vyāghraparākramaḥ*, completely clear. The *B.M.C.G.D.* Pl. II. 15. has only the concluding letters *kramaḥ*. **Pl. V. 4.**

The reverse of the present coin is much better preserved than that of the above coin in the *B. M.*, Pl. II. 15.

Aśvamedha Type

The Bayana hoard contains twenty coins of the Aśvamedha type of which four are being illustrated in this paper. The Aśvamedha coins were probably originally issued for giving the *dakshiṇā* in gold to the two lute players, who were to sing of the king's exploits throughout the year preceding the celebration of the Horse sacrifice, and to the priests who were to preside over and participate in its performance.[1] Samudragupta took considerable credit for himself for reviving the Horse sacrifice and it appears that the best artists were commissioned to cut the dies from which the coins of the Aśvamedha type were to be struck. The Aśvamedha coins are undoubtedly among the best specimens of the numismatic art of ancient India. The horse on the obverse looks noble and graceful; it seems to have resigned itself to its impending doom. The *Yūpa* in its front is artistically engraved. The figure of the queen on the reverse is slim and graceful; her attitude is one of alertness as befits her role.

The horse on the Aśvamedha coins of Samudragupta is always uncaparisoned. In some cases, e. g. **Pl. V, 5-6,** beads are plated into its mane; this is in accordance with the sacred texts which lay down that all told one hundred beads were to be strung; those on the head were to be strung by the crowned queen, those on the mane by the favourite queen and those on the tail by the discarded queen.[2] Our specimens show beads over the head and the mane, but not over the tail. On some coins there is a string of beads above the horse as well, see

1. Cf. वीणागाथिभ्यां पृथक् शते ददाति । *Kātyāyana-Śrauta-Sūtra*, XX. 17;

तेभ्यश्चत्वारि सहस्राणि ददाति शतमानांश्च तावतः *Ibid*, XX 6.

शतमानं दक्षिणा सौवर्णम् । *Ibid.*, XX. 27.

2. अभ्यञ्ज्यमाणान्मणीन्सौवर्णानेकशतमेकशतं केशपुच्छेषु आवयंति भूर्भुवः स्वरिति प्रतिम्याहृति ।

Pl V, 6-7. It is probably only an ornamental decorative motif suggested by the sacred texts.

The platform under the horse is most probably the *vedī* or the altar. In some cases *e. g.* **Pl. V, 6-7** the *vedī* is connected with the *yūpa* by a perpendicular line ; but in most cases the base of the *yūpa* partly intrudes over the *vedī* (**Pl. V. 5, 8**). The sacred texts state that if the *yūpa* were entirely within the *vedī*, the sacrificer would win only the world of gods, if it were entirely outside it, he will win the world of men ; if it were partly within and partly without the *vedī*, he would win both the worlds.[1] Coins like those on **Pl.V. 5, 8** seem to be influenced by the above observations in the Vedic texts.

In their representation of the *yūpa*, the artist in the Gupta mint-master flouted the sacred texts. The latter expressly state that the *yūpa* should have no platform ; the ground round it was to be made even by beating down.[2] The artistic considerations, however, dictated that the *yūpa* should have a proper and graceful platform and the Gupta die-cutters decided to supply it in spite of the sacred texts to the contrary. Penons flying at the end of the *yūpa* also appear to be due to the artistic instinct of the Gupta die-cutters ; they are not referred to in the Vedic texts, though described in the *Rāmāyaṇa* (I. 14. 22-27).

In all other respects the Gupta die-cutters have generally followed the sacred texts. For instance, they require the *yūpa* to be bent both in the centre and at the top in the same direction. This can be clearly seen in all the four coins selected for illustration (**Pl. V. 5-8**). The *yūpa* on the coin being too small, it could not probably be shown as eight cornered as required by the sacred texts. The *yūpas* have all of them the *raśanā* or the sacred girdle, but its ends are not shown as tied into a knot enclosing the *yūpaśakala* as required by the sacred texts. This was probably difficult to show on the small die.

Two ball-like objects appearing towards the end of the *yūpa* (**Pl. V. 5-7**) together constitute the *chashāla*, which was a wooden ring, ten fingers in length and very narrow in the centre.[3]

1. *Taittirīya Saṁhitā*, V. 6-4.
2. अथ वनित्वा इति पांसुभिः पर्यूहति ।
3. अथा चषालं पृथामात्रं (दशांगुलं) अष्टाश्रि मध्यमसंगृहीतम् ।
Kātyāyana-Śrauta-Sūtra VI. 1. 27.8.

Com. says मध्ये उलूखलवत्संकुचितम् ।

The slim graceful figure on the reverse is obviously Dattadevī, the crowned queen of Samudragupta, who is ready with the *chouri* in her hand to attend upon the horse. The sacred texts expressly state that the queen was to fan and wash the horse. Our coins always show the queen with a *chouri*, but never with a gourd or *kalaśa*. On Pl. V. 14 of *B. M. C. G. D.*, Mr. Allan states that there is probably a gourd near the feet of the queen. But the plate does not show the object distinctly. There is no gourd to be seen on any coin of the Aśvamedha type in the Bayana hoard.

The object looking like a small piece of cloth in the left hand of the queen is probably a towel for cleansing the horse after its bath.

The perpendicular spear-like object in front of the queen has given rise to a number of conjectures. Smith thought that it was a standard or a staff; Mr. Allan has suggested that it may be a sacrificial spear.[2] The sacred texts, however, do not refer to a spear in connection with the Horse sacrifice, nor has a spear a handle near the neck like the perpendicular object in front of the queen.

After the horse was killed, the sacred texts lay down that the three queens were to extensively puncture its body in order to facilitate the passage of the sword into its body. The crowned queen was to use a golden needle, the favourite queen a silver one and the disoarded queen a copper one.[3] I think it very probable that the spear-like object before the queen is this sacrificial *sūchi*. A handle near its neck like that shown on the coins was very necessary, if the tough body of the horse were to be punctured by the queens. Otherwise the needle would have slipped from the hand.

For a long time the entire legend on the obverse of the Aśvamedha type could not be read with certainty. Mr. Allan had suggested it to be

Rājādhirājaḥ prithivīmavitvā
divaṁ jayatyaprativāryavīryaḥ.

A new coin aquired by the Provincial Museum, Lucknow, enabled Dr. Venis[4] to correct the concluding portion as

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1. *I. M. C.*, I, p. 101.
2. *B. M. C. G. D.* p. lxxviii.
3. तिस्त्रः पत्न्यः असिपथान्कल्पयन्ति, अश्वस्य सुचिभिः ।

Kātyāyana Śrauta Sūtra XX, 7.

Com. states. अश्वस्य शरीरे असेः सुखेन प्रवेशार्थं सुचिभिर्वितुद्य स्वयं अर्जरां कुर्युः ।

4. *J. A. S. B.*, 1914, p. 176.

divaṁ jayatyāhritavājimedhaḥ. Mr. Allan also accepted this reading.[1] The concluding letters however are not quite distinct on the Balia coin, which suggested this correction; in the Bayana hoard there are some coins which show the letters of the concluding word *vājimedhaḥ* beyond any dispute (Pl. V. 5,7). The variation of this legend *prithivīṁ vijitya* can be seen on one coin of the hoard not illustrated here.

So far the circular legend on the obverse of the Aśvamedha coins was known to begin near the top of the *yūpa* (Pl. V. 5) or at VIII near its basis (Pl. V. 6,7). The Bayana hoard now discloses some coins where the legend begins at VI near the hind legs of the horse as well (Pl. V. 8).

I shall now proceed to describe the four coins selected for illustration.

1ST AŚVAMEDHA COIN

Metal, gold; size, ·9″; weight, 115·7 grains.

Obverse: Uncaparisoned horse with beads plated into its mane standing to left on *vedī* before a *yūpa* having a double stepped platform; one end of the *raśanā* is falling behind the *yūpa* and the other in its front; *chashāla* is near the top end of the *yūpa* and a pennon is flying over the horse; crescent above its haunch. Letter *si* is below the horse. Circular legend beginning at XI *Rājādhiraja*[*ḥ*] *pritha*(*i*)*va* (*ī*) [*m*]*va*(*i*)*tva*(*ā*) *da*(*i*)*va*[*ṁ*] *ja*[*yatyāhrita*]*va*(*ā*) *ju*(*i*)*ma*(*e*)*dha*[*ḥ*]

Reverse: Queen, nimbate, standing to left upon an ornamentally bordered carpet holding a *chouri* in the right hand resting over right shoulder; towel is hanging from the left hand, *sūchi* stands in her front.

No symbol.

Legend on the right, *Aśvamedhaparākramaḥ*. Pl V. 5

2ND AŚVAMEDHA COIN

Metal, gold; size, ·8″; weight, 114·2 grains.

Obverse: As on the first coin, string of the beads is above the horse and detached from it. Circular legend begins at VIII near the pedestal of the *yūpa*. It is blurred but of the usual type and stands for *Rājādhirājaḥ prithivīmavitvā divaṁ jayatyāhritavājimedhaḥ*.

Reverse: As on the first coin. Pl. V. 6

1. *J. A. S. B.*, 1914, p. 256.

3RD AŚVAMEDHA COIN.

Metal, gold; size, ·85″; weight 111 grains.

Obverse: Beads strung into the mane of the horse and a bead of string also above it.
Legend beginning at X or XI and ends at VIII; between V and VIII one can clearly read the letters *hatavajзmadhah* standing for *hritavājimedhaḥ*.

Reverse: As on the first coin. The legend is half blurred, *Aśvamedhaparākramaḥ*. Pl. V. 7.

4TH AŚVAMEDHA COIN.

Metal, gold; size, ·8″; weight, 112 grains.

Obverse: As on the above coins; but there is a strap round the neck of the horse. The legend begins at V near the hind legs of the horse below the *vedī*; *Rājādhiraja* [*ḥ*] *pritha.*

Reverse: As on the earlier coins. The queen's figure is rather short and plumpy and the legend is half blurred.

Pl. V. 8.

CHANDRAGUPTA II.

I now proceed to describe some of the rare and unique types of Chandragupta II. The most unique of these types is the Chakravikkrama type, of which only one specimen was found in the hoard. This type was so far quite unknown, and we have no other instance in ancient Indian numismatics of a deity manifesting itself before its devotee, the king, in order to offer *prasāda* to him. Chandragupta II was a Vaishṇava, and the coin shows god Vishṇu, distinguished from the king by a double ornamental halo, manifesting himself before Chandragupta and offering him *prasāda* in the form of three sweetmeats, which the king is about to receive by his extended right hand. The obverse bears no legend; on the reverse we have a short legend *Chakravikramaḥ*. The name of Chandragupta is not expressly given, but when we remember how *vikrama* was a peculiar epithet of that emperor, and how it figures in different combinations like *siṁhavikramaḥ*, *ajitavikramaḥ* etc. on his different coin types, we can confidently suggest that *Chakravikramaḥ* also refers to him.

I proceed to describe the coin.

CHAKRAVIKRAMA TYPE

Metal, gold ; size ·76″; weight 116·7 grains

Obverse : God Vishṇu is standing to r. with double halo round his person above the knees. The two haloes are joined by rayed lines between them and the outer one is surrounded by a beaded border. The deity is bare-headed and bare-bodied, wearing *dhoti*, necklace and wristlets, holding mace (*gadā*) in the left hand hanging by his side and offering by right hand, bent and raised up, three round objects, held in his palm, to king standing facing him, nimbate, bare-headed, and wearing earrings, necklace, armlets, tunic and trousers with prominent folds round the legs. He is extending his right hand, bent up, to receive the divine gift ; his left hand is placed on the hilt of a sword hanging by the left leg. The sword is fastend by a strap to the king's waist, which passes through a hole in the hilt. No legend on the obverse.

Reverse : Within dotted border, Lakshmī, not nimbate, standing three fourths to left, on a lotus, wearing *sāri*, upper garment and earrings, right hand bent and extended, its forefinger apparently pointing at something, left hand hanging down, slightly bent, and holding a lotus with a long stalk having a bud as well. A conch below the right hand and symbol above it. Legend on r., *Chakravikrama(ḥ)*.

Pl. V. 9 ; VII. 10
Pl. VII 8 (Enlarged)

ARCHER TYPE.

The coins of, the Archer type were issued on the mass scale ; in the Bayana hoard we have 973 coins of Chandragupta II, of which as many as 839 belong to this type. The mint-masters were however trying to introduce several interesting variations in the main type and some of these, unknown so far, are illustrated in this paper.

The coins of the Archer type with throned goddess on the reverse having *chandra* written vertically between the bow and the bowstring were known, but the bowstring in each case was inside. In the Bayana hoard a new variety has been found, where the bow string is outside. The legend on this unique coin begins on the left and not on the right, as is usually the case. I now proceed to describe the coin.

30 4 1982

Metal, gold ; size ·8″ ; weight 119·4 grains.

Obverse: King, nimbate, standing to left wearing coat and trousers, holding arrow in the right hand and bow in the left grasped at the top. *Chandra* is written vertically between the bow and the bowstring, the string being outside. Garuḍadhvaja, rather crude, in front of the king. Circular legend beginning at VII, *Śri-Chandragupta*.

Reverse: Goddess, not nimbate, seated on throne, with carpet under her feet, holding noose in the right hand and lotus in the left, both being bent up. She wears a necklace, bangles and a graceful circular pearl ornament round the forehead. Symbol on the left. Legend *Śrīvikramaḥ* on the right. **Pl. V. 10.**

ARCHER-HUNTER TYPE.

The Archer type coins of Chandragupta II, where a hunter is hanging by the side of the king, were not so far known. The Bayana hoard has disclosed 18 coins of this variety and I am illustrating one of them here.

Metal, gold ; size, ·8″ ; weight, 126·3 grains.

Obverse: King standing to left as on the usual type, a hunter hanging from a loop attached to the belt along the left leg. The staff of the hunter can be clearly distinguished from its thong at its end.
Under the left arm *Chandra* ; circular legend mostly off the flan.

Reverse: Goddess Lakshmī seated on lotus, right hand extended and holding a noose, left hand resting on the knee and holding a lotus with a long stalk.
Symbol on the left. Legend on the right, *Śrīvakrama*. **Pl. V 11.**

ARCHER-SWORDSMAN TYPE.

In the Archer type of Chandragupta, we had not so far come across any specimens where the king was having a sword hanging by his side ; we have discovered ten coins of this type, of which I am illustrating one below.

Metal, gold ; size, ·8″ ; weight, 127·3 grains.

Obverse: As above, but there is a sword hanging by the side of the king instead of the hunter. The hilt of the sword can be clearly distinguished at its top.
Chandra under the left arm ; circular legend off the flan.

Reverse : As above, but symbol on the left is different. Legend truncated.

Pl. V. 12.

ARCHER TYPE : INTERESTING REVERSE

Four coins of the Archer type show the goddess on the reverse seated on a lotus, but her left leg is tucked up and the right leg is hanging down. I am publishing here one coin of this variety.

Metal, gold; size, ·75″; weight, 120·8 grains.

Obverse : King standing to left as on the above coins. Under the left arm *Chandra*; circular legend, *Davaśra-maharajadha*.

Reverse : Goddess Lakshmī as on the above coin, but the lotus has its petals turned up and the left leg of the goddess is tucked up and the right one is hanging down. Symbol on the left; legend, *Śravak-ramaḥ*.

Pl. V, 13.

ARCHER TYPE, WITHOUT CHANDRA ON THE OBVERSE
ARCHER TYPE, WITH CHANDRAGUPTA ON THE REVERSE.

No coins of the Archer type of Chandragupta II are so far known where the name of the king Chandra does not occur on the obverse under his left arm. In the Bayana hoard we have discovered one such coin which is therefore unique in this respect.

Similarly on no coin of Chandragupta II, we come across the personal name of the king Chandragupta on the reverse. The reverse legend usually gives the *biruda* of the king *vikrama* either alone or in combination with some other word like *ajita*, *siṁha*, etc. On one Archer coin of the Bayana hoard, we have *Chandra* under the left arm, as usual, and *Chandragupta* on the reverse instead of Śrivikrama, the usual legend. The legend Chandragupta is rather blurred, but quite distinct on the original piece. I describe and illustrate both these coins below.

ARCHER TYPE; NO CHANDRA UNDER ARMS.
Metal, gold; size, ·8″; weight, 117·7 grains.

Obverse : King, nimbate, standing left, wearing cap, coat, trousers, high leather shoes, earrings, necklace and armlets, holding arrow in right hand and bow with string outside in the left hand, resting on waist, bow passing over shoulder and being held at its middle.

Garuḍa standard on left behind the right hand.

No legend under the left arm.

Circular legend incomplete, *Davaśramahara.*

Reverse : Goddess, nimbate, facing, seated on lotus, wearing a *sāri*, upper garment, earrings, necklace and bangles, both hands outstretched, holding *pāśa* in the right hand and lotus with long stalk touching the ground in the left hand. Symbol on the left. Legend, *Śravikrama.* Pl. V. 14.

ARCHER TYPE: CHANDRAGUPTA ON THE REVERSE

Metal, gold; size, ·8″; weight, 129·6 grains.

Obverse : King standing to left, nimbate, curly hair on head, bare body, wearing a *dhoti* and sash, holding arrow in right hand and bow in the left at the top; *Chandra* written vertically under the arm.

Legend, *Srī-Chandragu* [*ptah.*]

A crack in the edge of the coin at III.

Reverse : Goddess Lakshmī, nimbate, seated facing on lotus, right hand extended holding an uncertain peacked object, left hand bent up and holding a lotus. No symbol. Legend on right *Chandragupta*, rather blurred, but clear on the original. Letters *gupta* are sufficiently clear in the plate.

Pl. V. 15

LION-SLAYER TYPE OF CHANDRAGUPTA

There are 39 coins of this type in the Bayana hoard, of which I am selecting four for publication in this paper.

On the obverse of this type, we find the king either confronting the lion whom he is shooting, or he is trampling upon it; in some rare instances the lion is shown as retreating from the king. The king faces sometimes to right and sometimes to left. On the reverse there is a remarkable diversity in the posture of the goddess and that of the lion. The lion is sometimes couchant to right, sometimes to left; sometimes its head is raised; sometimes it is walking to right and sometimes to left. I am illustrating today four coins of this type. There was some doubt about four letters in the middle of the legend of this type, but the first coin published here shows that the letters in question are *raṇo raṇe*; the

legend therefore can now be confidently reconstructed as *Rājādhirājaḥ prathitaraṇo raṇe jayatyajeyo bhuvi siṁhavikramaḥ.*

First Coin of the Lion-Slayer Type

Metal, gold; size, ·8″; weight, 124·2 grains

Obverse: King to left, holding bow in the right hand and stringing it by the left, right leg trampling on the lion, left leg bent up, as if to jump behind after the shooting, if necessary. Circular legend beginning at I, *Nara(e)ndrachandra[ḥ] pratha(i)taraṇo raṇe.*

Reverse: Goddess seated facing on lion couchant to left, wearing a *sāri* and an upper garment, holding a noose in right hand and a lotus with long stalk in the other. Symbol on the left. Legend on the right, *Saṁhavikrama.*

Pl. VI. 1.

Second coin of the Lion-slayer type.

The interesting point about this coin is the fact that the lion, the mount of the goddess on the reverse, is walking to left and that the goddess is also seated facing left, her left leg is dangling over the lion's head and the right one is folded up.

Metal, gold; size, ·75″; weight, 119·6 grains.

Obverse: King standing to right, trampling the lion by his left leg implanted on the beast's belly and shooting at the lion by the bow held in the left hand and strung by the right.

Circular legend, *Narendrachandra [ḥ] pra.*

Reverse: Goddess seated on lion walking to left; she is facing left; right leg folded up and the left one dangling over the beast's head. She is holding a *pāśa* in the right hand and lotus with long stalk in the left. No symbol. Legend, *saṁhavikrama.*

Pl, VI, 2.

Third Coin of the Lion-slayer type.

This coin has not on the obverse the usual legend beginning with *Narendrachandraḥ*, but has the prose legend *Devaśrīmahārājādhirājaḥ Śrī Chandraguptaḥ*, which was so far known to occur only on the Lion-retreating coin of the Lucknow Museum.

Metal, gold ; size, ·78″ ; weight, 118·6 grains.

Obverse : King facing left and trampling the lion by the right foot.

Circular legend beginning at I, *Devaśrīmahara...śrī Chandragupta.*

Reverse : Goddess seated facing with both legs folded upon lion walking to right.

No symbol.

Legend, *Siṁhavikramaḥ.* I. VI. 3.

LION-RETREATING TYPE.

Coins of the lion-retreating type are rare and so I am publishing the one specimen of this variety occurring in the Bayana hoard.

Metal, gold ; size, ·80″ ; weight, 122·3 grains.

Obverse : King to right, wearing *dhoti* (shown clinging ornamentally to the legs) and sash, left leg straight and right leg bent up, having a peculiar semi-circular dotted line below the foot. The lion is retreating away and its head is not visible.

Circular legend, mostly off the flan, but between VI and IX ; *jayatyajeyo* is faintly visible.

Reverse : Goddess seated facing, with both her legs folded up, on lion couchant to left, holding noose in the right hand and lotus with long stalk in the left. Symbol on the left. Legend [*Si*]*ṅhavakrama.* Pl. VI. 4.

CHHATRA TYPE.

Coins of the Chhatra type with the goddess on the reverse standing on a pedestal are rather rare. I am therefore publishing one of the two coins of this type from the Bayana hoard.

Metal, gold ; size, ·73″ ; weight, 119·7 gr.

Obverse : King standing to left, wearing a cap with a knob at the top and a pearl-string behind, and offering oblations by right hand over an altar in his front. Dwarf standing behind the king holding a *chhatra* by both the hands ; it is however off the king's head.

Circular legend beginning at I, *Kshitimava.....,*

***Reverse*:** Goddess facing three fourths to left and standing on a pedestal, holding a noose in the right hand and a lotus with long stalk in the left.

Symbol on the left. Legend on the right ; *Vikramādityaḥ*.

Pl. VI. 5.

COUCH TYPE.

There were three coins of the couch type in the Bayana hoard of which I am publishing two herewith.

The first of these coins belongs to that rare variety, so far known from a single specimen in the Lucknow Museum. Our coin, however, is a better specimen, as it shows very clearly that the king is offering a lotus bud to some object of worship in his front, which has not come out on the specimen. The second specimen shows the king holding a flower in the right hand, but not offering it to any object of worship.

VARIETY A.

Metal, gold; size, ·8″ ; weight, 118·4 grains.

***Obverse*:** King not nimbate, bare-headed with curly hair, wearing *dhoti*, but otherwise bare-bodied, seated three fourth to left with both feet folded up, on a high backed couch, whose back is decorated with beads or pearls and all of whose legs are visible. King's left elbow rests on the back of the couch, and he is offering by the right hand a lotus bud apparently to an object of worship, which is but half visible and cannot be identified.
Circular legend, *Paramabha(ā)gavatamaha(ā)* [*rājādhirājaśrīChandraguptaḥ*].

***Reverse*:** Lakshmī, nimbate, seated facing left on a lotus-covered backless throne, three of whose legs are visible, holding lotus with long stalk in right hand, the left one hanging by the side and resting on the couch. Right leg of the goddess is raised up on the couch and the left leg is hanging down.
Foot-stool under the couch.

A line between the goddess and the legend reminiscent of the back of the throne. No symbol. Legend, *Vakramadutya* (*Vikramādityaḥ*). **Pl. VI. 6.**

VARIETY B.

Metal, gold ; size, ·8″ ; weight, 119·5 grains.

Obverse : King, nimbate, bare-headed, wearing a short *dhoti*, but otherwise bare-bodied, seated three fourths to left on a couch with a reclining back whose three legs are visible. Right hand is bent up and holds a lotus; the left hand, which hangs down, rests on the couch.

Circular legend, beginning at VIII, *Da(e)vaśra(ī) mahā[rājādhirāja] śra(ī)[cha]nadragu[ptasya]*.

Reverse : Goddess Lakshmī, seated facing on throne without back, her feet resting on a lotus, holding a lotus in left hand bent up; right hand, which also is bent up, is empty. Goddess wears *sāri*, upper garment, beaded forehead ornament, earrings, necklace and bangles. Symbol on the left. Legend on the right, *Śravakramaḥ* (*Śrīvikramaḥ*). Pl. VI. 7.

KUMĀRAGUPTA I.

I now proceed to describe some of the interesting and unique coins of Kumāragupta I. His Archer type, though numerous, does not show that striking variety, which is so characteristic of that type of his father. One coin, however, is interesting as it shows the symbol on the reverse at the centre of the left side, and not in the upper left quadrant as is usually the case. Its legend is *Jayati mahītalaṁ Śrī Kumāraguptaḥ*.

ARCHER TYPE

Metal, gold: size, ·8″; weight, 127·3 grains.

Obverse : King, nimbate, standing to left, bare-headed, wearing coat and *dhoti*, holding arrow in the right hand and bow at the top in the left with string inside. No *Ku* or *Kumāra* in the field. Circular legend beginning at VIII, *Jayata (i) maha (ī) tala [ṁ] Śra (ī) Kuma(ā)ragapa(guptaḥ)*. Name of the king begins at I.

Reverse : Goddess, nimbate, seated facing to left on lotus with legs folded, holding a flower in right hand bent up and a cornucopiae in the left resting at the waist. Symbol on the left at the middle.

Legend, *Srīmahendraḥ*, Pl. VI 8.

LION-SLAYER TYPE.

There are some coins of peculiar interest and importance

among the fifty coins of the Lion-slayer type of Kumāragupta I. But today I shall content myself with illustrating only one of them, where the king is facing left and wearing a short buttoned coat and trousers. The legend is blurred and incomplete, but the last five letters look like *ruttamairjjaya*. The preceding three letters however do not look like *karmabhi* or *sucharitai*, Until we get a better specimen of this variety, the legend will remain uncertain. I now describe this specimen.

Metal, gold ; size, ·85"; weight, 127·4 grains.

Obverse : King standing to left, not nimbate, bare-headed and with frizzled hair, wearing buttoned coat of short sleeves, half pant and sash, necklace and earrings, shooting at lion in his front with bow held in right hand, left hand stringing it behind to the ear. Circular legend blurred and incomplete; the last four letters appear to be *ruttamaijjaya*[*ti*].

Reverse : Goddess seated facing on lion couchant to right, right leg hanging down, holding some indistinct object in right hand bent up and a lotus with long stalk in the left resting on knee. Symbol on the left at the centre (and not at the top). Legend, *Śra*(*ī*)-*maha*(*e*)*ndrasiṁhaḥ*. Pl. VI 9.

HORSEMAN TYPE.

The Bayana hoard contained 302 coins of the Horseman type. They enable us to complete several incomplete legends. Thus the legend on the variety *a* of the *B. M. C. G. D.*, which could not be completely read, is now found to be *Pṛithivītalāmbaraśaśī Kumāragupto jayatyajitaḥ*. I now illustrate two coins which between themselves will be seen to be almost completing the legend.

Metal, gold ; size, ·8"; weight, 127·3 grains.

HORSEMAN TYPE : FIRST COIN

Obverse : King on horseback, facing right, not nimbate, bare-headed, wearing necklace, armlets, coat with buttons, half pant and sash flying behind; carrying no weapons, foot attached to the horse by a stirrup. Horse is well caparisoned; its mane is plated.

There is a circular leather ornament, below the neck strap of the horse and a starry one, represented by seven dots on its haunch. Circular legend, beginning at I, *Pṛithivītalāmbaraśaśī Kumāragupto*

jayatyajitah. On this coin we can read *Prithi* between the head of the king and the head of the horse, *vatalambaraśa* after the head of the horse.

Reverse : Goddess, nimbate, seated on wicker stool, facing left, holding a flower, probably lotus, with a long stalk with leaves and buds in the right hand, left hand empty resting on waist.

No symbol.

Legend on right, *Ajitamahendraḥ* **Pl. VI. 12**

HORSEMAN TYPE, SECOND COIN.

Metal, gold ; size, ·8″; weight, 126·3 grains.

Obverse : As on the first coin. The legend in front of horse is blurred, but the letter *ku* in the king's name can be seen between the horse's legs. Between IX and XI, one can clearly read *pto jayatyajitaḥ*.

Reverse : As above. **Plate VI. 11**

HORSEMAN TYPE, THIRD COIN.

Here we have the legend *Guptakulāmalachandro mahendrakarmājito jayati*. There is no symbol on the reverse and the goddess is feeding a peacock. The specimen selected for illustration is unfortunately not a good one. The Catalogue will illustrate a number of beautiful coins of this variety.

Obverse : King, nimbate, riding on caparisoned horse to left, bare-headed and with curly hair, holding bow in the right hand, its end being visible between the head of the horse and the head of the king. The king holds a sword in the left hand.
Circular legend, *Guptakulamalachandra......*

Reverse : Goddess seated to left on a wicker stool offering grapes to a peacock in her front. No symbol. Legend on the right is blurred ; it was *Ajitamahendraḥ*. **Pl. VI, 10**

HORSEMAN TYPE, FOURTH COIN.

In this variety the king is riding to right, holding no weapons, and the legend is *Guptakulavyomaśaśī jayatyajeyo jitamahendrah*. One specimen is being illustrated here.

Obverse : King, nimbate, riding to right. The horse is caparisoned and its mane is artistically plated ; circular legend. *Guptakalavama...jayatya....*

Reverse: Goddess as above. No symbol. Legend, *Ajitamahendraḥ*.

HORSEMAN TYPE, FIFTH COIN.

On this type the king is riding to left, holding a bow in the left hand. It has a circular legend, unknown from any earlier specimen; it runs from VIII and reads *Prithivītaleśvarendrḥ Kumāragupto jayatyajitaḥ*. On the specimen illustrated here the legend is rather blurred but the letters *talaśvarandrakamara* are fairly distinct between IX and XII. The reverse of this variety has a symbol, which is rather unusual on the Horseman type.

Obverse: King on caparisoned horse riding to right, bare-headed and with curly hair, wearing buttoned coat and probably trousers, holding the bow in the left hand, sword hanging by the right side.

Legend, beginning at VIII, *Prithavatalaśvarandra Kumara*.

Reverse: Goddess feeding peacock as above, but no twig attached to the fruits.

Symbol in the left upper quadrant. Legend to right, *Ajitamahendraḥ*, blurred. **Pl. VI, 14.**

HORSEMAN TYPE, SIXTH COIN.

On several coins of the Horseman type, there was occurring the legend, *Kshitipatirajito vijayī Kumāragupto jayatyajitaḥ*. On a coin in the Bayana hoard, we get its variation ending with *dava jayata*, which obviously stands for *divaṁ jayati*. This is a new variation in the legend.

Metal, gold; size, ·8″; weight, 127·3 grains.

Obverse: King, not nimbate, riding on caparisoned horse to right, bare-headed, with curly hair falling on the neck, wearing coat and trousers, but having no sash, and holding no weapons.
Circular legend, beginning at I, *Kshatipata... dava jayata*.

Reverse: Goddess, nimbate, seated facing left, on wicker stool, offering an object held between the thumb and the fore-finger to peacock, whose neck only is just visible. She holds lotus with long stalk in the left hand resting on waist. No symbol.
Legend, *Ajitamahendraḥ*. **Pl. VI. 15.**

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'APRATIGHA' TYPE

The mystery surrounding the solitary specimen of the type conveniently described as the Pratapa type by Mr. Allan is but partially removed by the discovery of seven of its specimens in the Bayana hoard. The specimens in our hoard show that the legend on the reverse is *Apratighaḥ* (Pl VII, 9.) and not *Śrīpratāpa*, as suggested by Mr. Allan. The reverse shows Lakshmī seated facing on a large, beautiful, full-blown, double petalled lotus, both her hands being empty. The symbol is on the left at the centre and there are four dot-like objects above it.

The obverse shows three figures standing. The central one is a male figure standing facing, with hands folded on chest. He wears a simple *dhoti* with its folds hanging between the legs. There is either a protuberance on the head, as on the Buddha figures, or the hair is tied in a knot on the top of the head. The figure wears no ornaments or royal insignia and looks more like a Buddhist layman or monk, but is expressly described as Kumāragupta in a legend written vertically, but to be read horizontally, partly on the right and partly on the left of the standing figure. To the proper right of Kumāragupta is a male figure standing profile to right and apparently holding a shield in the left hand and a Garuḍa standard by the right, which can be seen between the two figures. To the proper left of Kumāragupta, there is a female figure standing to left with the right hand bent up in the attitude of *vitarka* or argumentation.

The significance of the obverse showing Kumāragupta in non-regal dress with a military attendant on one side and a lady arguing with him on the other is very difficult to understand. The mystery could have been perhaps solved, had we been able to read the obverse legend. This however is not yet possible, though we have now got seven specimens of the type. I would tentatively suggest that the scene may refer to Kumāragupta's abdication of the kingdom and renunciation of the worldly life. The female on the right may be his queen expostulating with him on this point. The figure on the right may be his commander-in-chief, who may have also come for the same purpose. The king with hands folded on his chest apparently expresses his inability to comply with their wishes. He thus proves himself firm and invincible in his resolution and is therefore rightly described on the reverse as *Apratighaḥ*. As against this interpretation, it may be pointed out that there is as yet no other evidence to show that Kumāragupta had abdicated

from the throne and had become either a Hindu Sanyāsin or a Buddhist monk.

I am unable so far to offer any coherent reading of the legend on the obverse. In order to facilitate the task of the scholars, who would like to try their hand on the problem, I am publishing along with this paper enlargements of the obverse of all the seven coins. Letters have thus become fairly clear, but they are indistinct. There is no doubt that the same legend is to be seen on all the coins; for instance, letters with two long tails can be seen on all the coins between VI and VII; a letter like a *pu* is to be seen at the top. I am not yet able to read the legend, but am making some tentative suggestions. Beginning at XII, we have *papyata* or *pushyata* fairly clear on No. 1. Next four letters are clear on No. 3, and they apparently read *paparapa*. Three symbols following look more like numerals than any Gupta letters; they are quite distinct on Nos. 3 and 7 and seem to stand for 50, 50 and 2. The first of these can also be taken as a defective symbol for 100. The next four letters are clear on No. 7 and look like *prapupata*. The next three letters, clearest on No 7, appear like Kumara, but the second of these letters also looks like *kha*. One expects this to be the king's name. But the next two letters, again clear on No. 7, are certainly not *gupta* or *gapa*; they appear to be *pava* followed by *pu*. Letters on the left hand side appear very indistinct. I hope to publish a tentative reading of the legend at a later time.

APRATIGHA TYPE.

First Coin.

Metal, gold; size ·75″; weight, 123 grains.

Obverse: A male figure standing in the centre, wearing a *dhoti*, with folds hanging between the legs; hands folded at the waist, a protuberance on the head as on the Buddha images, or hair tied in a knot. To the right a female figure standing to left, hair tied in a knot on the head, wearing a *sāri* and a tight *kañchukī*; left hand on the waist, right hand bent up and raised in the attitude of *vitarka* (argumentation), fingers almost touching the face of the central figure; another figure, a male, standing to right, wearing a close fitting cap, left hand holding a shield in front of the torso, right hand bent up and holding *Garuḍadhvaja* just behind the central figure. Legend written horizontally, but in lines placed

vertically between the central figure and the figures on his either side; on right side, to be read from top to bottom, *Kumara*; on the left side to be read from bottom to top, *guptaḥ*. None of the figures is nimbate.

Reverse: Within dotted border, goddess Lakshmī, nimbate, seated facing on a beautiful, full-blown, double-petalled lotus, her left hand on waist akimbo, right hand bent up and holding a lotus (crudely represented by four thick dots) with long stalk having two lotus buds at the bottom. Symbol at the centre screening the lotus stalk. Crescent in the right upper corner in most cases.

Legend on the right, *Apratighaḥ*. **Pl. VII. 9.**

Pl. VII. 1. (for the enlarged obverse)

SECOND COIN.

Metal, gold; size ·72"; weight, 121·4 grains.

Obverse: Palms folded at the chest not so clear as on No. 1. Staff of the *Garudadhvaja* is clearer than that on No. 1. *Kumaraguptaḥ*, written as on No. 1, the *visarga* at the end being very distinct.

No crescent above the king's head. **Pl. VII. 2.**

Reverse: Lower bud on the left side slightly truncated. Crescent on the right in the upper corner.

Legend, *Apratighaḥ*. (Not illustrated).

THIRD COIN.

Metal, gold; size ·72"; weight 121·5 grains.

Obverse: The bump (*kakud*) or the knot of hair on the head is very prominent, *Garuḍadhvaja* is clear. No crescent above the king's head. Legend, *Kumaraguptaḥ*, as on No. 1. **Pl. VII. 3.**

Reverse: Crescent in the upper right corner. Lotus bud on the left, but partly visible. Legend, *Apratagha* (Not illustrated).

FOURTH COIN.

Metal, gold; size 72"; weight, 120·7 grains.

Obverse: No crescent above the king's head. *Kumaraguptaḥ*, as on No. 1. **Pl. VII. 4.**

Reverse : Crescent in the upper right corner. Legend : *Apratighaḥ*. Medial vowel of *ti* is quite distinct. No border of dots. (Not illustrated).

FIFTH COIN.

Metal, gold : size 73″ ; weight, 121·5 grains.

Obverse : Crescent above the central figure.

Kumaraguptaḥ, rather blurred.

Pl VII. 5.

Reverse : Crescent in the right upper corner.

Legend, *Apratighaḥ*, slightly truncated.

(Not illustrated)

SIXTH COIN.

Metal, gold ; size ·71″ ; weight 121·1 grains.

Obverse : As on No. 1, but a crescent between the central figure and that on the right.

Kumaraguptaḥ, as on No. 1. Pl. VII. 6.

Reverse : No crescent in the right upper corner. Dotted border on the left.

Legend, *Apratighaḥ*, very distinct.

(Not illustrated).

Obverse : As on No. 1, but a crescent between the central figure and that on the left as on No. 6 above.

Kumara is quite blurred and there are faint traces of *guptaḥ*. Pl, VII, 7.

Reverse : The flan was illadjusted on the left and as a result only one of three lotus buds has come out on the left, the symbol is truncated and only three out of the four dots above it are visible.

Legend, *Apratighaḥ*, very clear.

(Not illustrated)

THE ART OF GUPTA COINS.[1]

BY B. S. SITHOLEY.

(*Lucknow*)

THE FICTION OF FOREIGN INFLUENCE.

"Experience proves that the contact or collision of diverse modes of civilisation is the most potent stimulus to intellectual or artistic progress, and, in my opinion," says Vincent Smith, "the eminent achievements of the Gupta period are mainly due to such contact with foreign civilizations...; the imitation of Roman coins by Gupta kings is...obvious."[2] Contact of this kind generally occurs through commercial intercourse. In regard to influences anthropologists, however, hold a view different from that of historians. Professor G. Elliot Smith observes: "For a correct understanding of the principles involved in the spread of culture it is essential that we should face as fully as possible the elementary facts of human nature. Men are by disposition not prone to adopt customs and beliefs which they do not understand, and this is especially the case when there appears to be nothing intrinsically attractive about them. As a consequence, in the vast majority of cases, mere intercourse between peoples of different cultures is not by itself sufficient to bring about the adoption of alien practices. Before a real diffusion of culture can be effected, such novel ideas must be introduced into the new region by a group of immigrants who settle there and actually proceed to live according to their own customs, customs which themselves gradually became altered in character through the influence of new circumstances and different economic conditions."[3]

There is no evidence that Roman immigrants ever settled in Magadha[4], or in Mālwā and Surāshṭra, the con-

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1. I am indebted to Dr. Altekar, the Editor, who voluntarily placed at my disposal three plates, Nos. V-VII, of Gupta coins from the Bayana find for illustrating this paper. He has also allotted a full plate, No. VIII, for the illustration of some coins in my collection. His advice on certain matters connected with the paper is also gratefully acknowledged.

2. Vincent A. Smith: *The Early History of India*, 1914, p. 306.

3. Prof. G. Elliot Smith: *In the Beginning (The Origin of Civilization)*, pp. 95-96.

[4. A fairly large number of sealings of the Gupta period have been found at Rajghat, near Banaras, having the device of Greek deities like Heracles and Pallas on them. It is not impossible that there may have been a foreign colony at holy Banaras, or these sealings may have sealed letters received from Rome by Banaras silk merchants. *A. S. A.*]

quest of which latter provinces towards the close of the 4th century by Chandragupta II is said to have opened up ways of communication between Northern India and the western countries. And it is to be noted that before such conquest the coins of Chandragupta I and Samudragupta were already in existence. Also Chandragupta II's silver coins were modelled on those of the Western Kshatrapas whom he subdued, and were not imitations of Roman coins.

There is always a mutual repulsion of civilizations, a concrete instance of which is given by M. de Gobineau: "The relations of Greeks with Persian culture were manifold and inevitable. A large part of the Hellenic population was concentrated in the towns of the Syrian littoral, and in the colonies of Asia Minor...; Greece proper was always in close contact with the cities of the Asiatic coast...The Greeks regarded their powerful enemies as barbarians, and their contempt was probably returned with interest. The two nations were continually coming into contact, but their political ideas, their private habits, the inner meaning of their public rites, the scope of their art, and the forms of their government, remained quite distinct."[1]

The gulf between Indian art and Greek-Roman art was always very wide. In Greece "sculptors were comissioned by cities or private individuals to execute statues of athletes and warriors or of deceased relatives none of whom made any pretence at divinity...The most original creative period of Greek art was over before 400 B. C. Decadence set in precisely at the point when economic expansion had slowed down.... So in the fourth century there was no outlet for the overflowing and dispossessed rural population save to sell their bodies as mercenaries to the King of Persia or other 'barbarians'..."[2] Probably from the descendants of these mercenaries Kanishka hired sculptors (hardly better than stone-masons)[3] to carve statues connected with Buddhism. In this work (Gandhāra art), though the theme was Indian, the Indian ideal could not be expressed by the foreign artists. This was because Greek art "interests were largely centred in gymnasium...In Greek art Man and God are indistinguishable, for they depend not on their function but on their appearance...Rome, heavier,

1. M. Arthur de Gobineau: *The Inequality of Human Races*, pp. 174-175.

2. Prof. Gordon V. Childe: *What Happened in History*, pp. 202-204.

[3. This is perhaps an extreme view and many may differ from it. *A.S.A.*]

emptier, less creative, could neither add anything to what the Greeks had said nor had she any desire to break away from it."[1] The ideal Buddha was not the achievement of any gifted Gandhāra Greek artist, but was later visualised and created by the Gupta and subsequent Classical art. Indian art being essentially transcendental, it is difficult to conceive how the purely materialistic influences of the west,—supposing there were any,—could inspire the Indian artists with spiritual outlook of the highest order. Greek and Roman influence on Gupta achievements and Gupta coins therefore exists in imagination rather than in a reality; no concrete examples have yet been pointed out in which the assimilative steps of foreign influence can be seen in sequence.

GUPTA PERIOD, AN AGE OF FLORESCENCE AND NOT OF REVIVAL.

The Gupta period is usually described as one of revival of Hinduism, of literature, science, and art. This is a superficial view, because there is nothing to show that the continuity of the ancient Brahmanical learning and culture was ever broken. Buddhism at one period was dominant but Brahmanism (later known as Hinduism) never at any time ceased to flourish or was dormant. It existed side by side with Buddhism—only not in prominence; and when the Buddhist doctrines, the result of a schism but deriving their strength fundamentally from the parent Vedic source, merged by evolution into the main stream of Brahmanical thought, attention was shifted to Hinduism. The predominance of Brahmanism or Buddhism depended on which side the rulers leaned to; but their impartial treatment by the Guptas accelerated the pace of fusion, and in the centuries following, Buddhism automatically disappeared from India. Since revival necessarily implies a previous state of extinction or inactivity, obviously the stage of revival, akin to that of convalescence, cannot possess the vigour requisite for great endeavours. What had happened was that in the Gupta epoch all the former inherited tendencies converged to a focus, producing a concentrated intellectual and aesthetic upsurge. The accumulated knowledge and experience of centuries, directed in all their power and intensity to the creative function, led to very high achievement. It was thus not a revival or renaissance, but a culmination and consummation, a florescence of the genius of the race. The creative impulse attaining its zenith brought forth works, specially in the sphere of art, whose influence spread so far afield as Ceylon, Tibet, Burma, Java,

1. Eric Nowton: *European Painting and Sculpture*, p. 59.

Siam, Cambodia, China and Japan, stimulating in the last countries the productions of the T'ang and Nara epochs. This cultural wave swept not only all eastern Asia but spread over a considerable part of the Pacific region. Produced in this context, Gupta coinage is purely Indian in inspiration and treatment.

SALIENT FEATURES OF GUPTA ART.

There is no separate origin of what is distinguished as Buddhist art and Brahmanical art; it is the same fundamental race art made to subserve various sectarian and hieratic requirements. The distinction is arbitrary; and Vincent Smith admits that "the relation is so close that even an expert feels difficulty in deciding to which system a particular image should be assigned."[1] In its natural development, however, corresponding to the evolution of race civilization, Indian art has had its phases. The Gupta phase is outstanding for its classical quality, owing to the increased æsthetic consciousness of the times. The characteristic definition in Gupta art was obtained by refining and perfecting the technique of the earlier Mathurā school. The dominant element of religious ritualism was moderated by accommodating with it in balanced measure the element of worldly life, thereby making the art a medium for the expression of all kinds of experience. The unity so achieved between the purely spiritual and the temporal made it possible for the entire range of creative knowledge to be systematized and formulated, enabling all ideas and sentiments to be expressed through art with ease and completeness. Gupta art is at once energetic and serene. In it the image or figure, rough and unwieldy in the Kushāna period, becomes refined and also enters into the decorative scheme.

GUPTA COINS AS SOURCE OF CULTURAL HISTORY.

The importance of Gupta gold coins is not so much epigraphic as cultural in the revelation they make by their art of life in the Gupta age. Necessarily, only the activities of the rulers are depicted, yet representing national life at it highest and best, they afford a genuine picture of the times. One of the most remarkable features of the Gupta coinage is that it provides through an unusual and very restricted medium a wealth of historical material which it would be difficult to collect otherwise. History

1. Vincent A. Smith: *Early History of India*, p. 302.

is not merely dates of wars and conquests, and assumption of power by this individual or that, but trends and movements, life as it was actually lived, and action that shaped such life and contributed to the advancement or retardation of civilization.

THEIR HIGH ARTISTIC MERIT.

Gupta gold coins, (with which only this paper is concerned), are sculptures in bas-relief on a minute scale, produced by die-cutting. The factual statements in them about the Guptas are rendered in a setting of decorative devices, which not only emphasize the purpose of the statements but give them in this integration dignity and a peculiar refinement. Masterpieces of design and artistic technique, the coins are a class by themselves. Immensely superior to Indian coins of any other period, by the variety and originality of their motifs, the outcome of rich creative imagination, by their aesthetic quality and superb craftsmanship, and by the life they unfold, testifying to the high level of culture attained, they rank in their sphere as unapproached works of art. Such excellence could only emerge from the cultivated taste of the Guptas, under whose patronage art rose to national status and became a vehicle for the expression of thought and feeling. Gupta coinage may be said to be the personal achievement of its creators, whose distinction lies in conceiving its possibilities and giving them concrete shape with a realism and adequacy it seems impossible to surpass. Within its intrinsic limitations it constitutes one of the most characteristic series of Indian documents extant, a product worthy of a great civilization and culture.

With the foregoing background the coins will now be described. Only the coins from Chandragupta I to Skandagupta, being sufficient for the purpose, will be taken. Except where otherwise stated, references will be to the coins illustrated in Allan's *Catalogue* and, for brevity, the following method is adopted. The first numeral in the brackets stands for the plate number, the others for the coin numbers: thus (3—10, 14) means plate No. III of the Catalogue and coins Nos. 10 and 14. The obverse or reverse will become apparent from the context. Four plates of Gupta coins are being published in this number, **Plates V-VIII**, and references to them have been added in bold type immediately after the references to the coins published in the *British Museum Catalouge.*

THE LION-AND TIGER-HUNTER TYPES.

The above designation, being more precise, would be

proper instead of the Lion- and Tiger-slayer types commonly used. The sporting Guptas, as known from their coins, were Samudragupta, Chandragupta II and Kumāragupta I. Samudragupta is shown left-handed, the others as ambidextrous. But as he is right-handed in his other types, it is reasonable to infer that the kings were not ambidextrous, but that the coin-designers permitted themselves an artistic licence in order to exhibit certain postural peculiarities and create diverse designs.

In actual life the beasts are rarely at such close quarters as shown in the coins. Juxtaposition; however, not only makes the decorative element coherent but stresses the relativity of the action between the hunter and the hunted. Indian art is both conventional and realistic according to need. The primary interest here is the action, and this is presented vividly, so that we get the essence and not the irrelevances. For similar reasons, the king trampling on the lion is not to be taken literally ; it is symbolical, for none can tread on a wounded lion without being fatally mauled. The kings' valour is manifest by their shooting lions and tigers with bows and arrows, on foot and within range of the animals, in comparison to shooting them with modern weapons from a safe distance.

Various situations occur in hunting dangerous game, and there is animated portrayal of some of them on the coins. In (9—7, 8) the king, apparently in advantageous position, is unperturbed. In (8—11, 13, 15), (14—4), and **(Pl. VI. 9)** the vigorous action on his part indicates critical developments, which, heightening in (8—16, 17) and (9—1), reach their climax in (9—5). Here the king is fighting a rear-guard action, ready to jump back should the lion leap at him. This is a dangerous moment : the mind concentrated, the body tense, he is meeting the crisis in which a false step may prove fatal. The surcharged atmosphere is suggested with great artistic skill and the king's pose is strikingly dynamic This coin is one of the most remarkable ones in the hunting series.

(14—2, 10) are handsome attitudes which attain classic grace in (9—6, 3) and **(Pl. VIII. 5)**. The king's noble bearing and the subdued animality of the lion impart to the design an uncommon significance. Here there is a subtle blend of idealism with realism, a sense of repose in action, the ambient in which physical combat acquires a symbolical and spiritual quality. (9—3) is decidedly the finest coin in the whole range of Gupta coinage. For grandeur of conception and its perfect expression the world's coinage has perhaps no piece to show comparable to this supreme

example of numismatic art. It is a masterpiece of sculpture. This coin is happily chosen for the crest of the *Journal of the Numismatic Society of India.*

The ferociousness of the lion is depicted with much power in (9—1, 13); in the latter the king is attacking with the sword. Here, of course, both have to be close, but the sword is a more effective weapon. The king appears confident of his skill and strength. (2—14), (14—14) and (Pl. V. 3-4) show the tiger at bay and in his most dangerous mood.

The lion backing, (9—11, 12) represents a plain fact. It is wounded and is retiring, which all wild animals do unless the hunter is close, when they charge. Nothing could demonstrate more convincingly the fine sporting spirit of the Guptas than their allowing an escaping lion to be depicted on the coins.

The *Agni Purāṇa* mentions different attitudes assumed in drawing the bow. The following are observable on the coins. A. *Sampada,* (9—8, 9), standing with legs and feet even, the ankle, heel and great toes being closely opposite each other. B. *Vaiśākha,* (15—1, 3), balancing on toes, knees slightly bent. C. *Ālīḍdha,* (9—3, 6), right thigh and knee kept unbent and feet apart, assuming somewhat the shape of a plough. D. *Pratyālīḍha,* (8—14, 15) contrary to *Ālīḍdha.* E. *Jāta,* (9—5), left leg in crooked position and distant from the right foot. F. *Daṇḍāyata,* (14—6, 10), and (Pl. VI. 4), left knee straight, the right advanced, bent and firmly fixed. The coins show various modes of drawing the bow; the most perfect is considered to be that of aiming with the arrow drawn in line with the eye to the ear (*ākarṇasandhāna*), shown in (9—5), (15—1, 4).

The hunting coins disclose that the Guptas were not ease-loving pleasure seekers but preferred an energetic life. They were not afraid to expose themselves to danger. In dress their outlook was rational. Much clothing is an impediment in hunting, so mostly they wear only a dhoti in defiance of convention and false prestige. All of their attitudes and movements, being natural, are graceful. Even in trampling on a lion there is no attitudinizing or self-consciousness. Above all, there is dignity. The art shows this because life was actually such. There is no false statement, the unstudied art guarantees the veracity of the life portrayed. Manly, simple in habits, unassuming and rational—such were the Guptas.

THE HORSE-RIDER AND AŚVAMEDHA TYPES.

Chandragupta II and Kumāragupta I only are shown as riders. The latter and, before him, Samudragupta issued the Aśvamedha type. Gupta horses on the coins were apparently of the Pañchāla breed, which is mentioned in the Mahābhārata and is traceable to the Śiwālik fossil ancestor.

The horses display various movements, the most common being one in which the animal's right or left fore-leg is lifted and contracted, (9—15-17), (10—4, 10), (13—4, 14), **(Pl. VI. 13, 15)** and **(Pl. VIII. 7, 9)**. This movement is elegant: "those horses are good which run with legs thrown from a height, like tigers, peacocks, and ducks."[1] Horses in *pluta* movement, (10—2, 13), run leaping with all the four legs like the deer. In the *valgita* gait, (13 - 14) and **(Pl. VIII. 7)**, the neck is raised like that of the peacock. The *dhārā* movement is very fast, (13—9). "That horse is beautiful which has a high neck and low back,"[2] (10—7), (13 -14), (5—10, 12), **(Pl. VIII. 6, 7)**.

The horses on the coins of Hippostratos, Azes, Gondophernes, are disproportioned and wooden; those on the coins of Eukratides and Alexander, though in action, do not impress; the horse on the mediaeval coins of Spalapatideva, not-withstanding the dynamic quality and superiority over the Indo-Greek by the vigour of its line, is calligraphic rather than representational. Gupta horses, on the other hand, are full of animation and possess a grace and a style all their own.

The straight, easy, self-confident attitude of the royal riders evidences their masterly horsemanship. No stirrups were used, none being discernible, and the horse was controlled only with the bit and bridle; a fact about Indian equestrian practice noticed earlier by Megasthenes.[3] Despite the *Śukranīti* insisting on a rider equipping himself with a whip, the Guptas appear to have dispensed with it.

With heads plumed and manes braided and rich caparisons of diverse designs; in a variety of attitudes and measured movements true to life; comely, elegant, and almost humanized; these Gupta horses, with their accomplished riders, are so harmoniously picturesque in the judiciously placed lettering encircling them that they appear like jewels set in delicate filigree. The Aśvamedha horses, (5—9, 10, 12), stand unadorned and in isolation beneath and

1. *Śukraniti-sāra*, transl. by Prof. B. K. Sarkar, p. 228.
2. *Ibid*, p. 222.
3. McCrindle's Translation : Fragment XXXV, p. 89.

in front of the sacrificial banner and post with the commanding majesty of a lion. (Pl. VIII. 6) shows an impressive example. There is no other coinage in which the horse motif has been rendered with such rich imagination, artistic skill, sympathetic insight and comprehensiveness. Along with the Lion- and Tiger-Hunter types the Horse series comprises by far the most striking Gupta coinage.

CHANDRAGUPTA I—KUMĀRADEVĪ AND SKANDAGUPTA—LAKSHMĪ (?) TYPES.

A design of a full male and female figure in apposition conversing in the natural manner of actual life is at once rational and of human interest, and immeasurably superior to the conjugate stylized busts of king and queen, as on the coins of Hermaios and Kalliope. Even if we knew nothing about the specific circumstances of Chandragupta's marriage with the Lichchhavi princess Kumāradevī, the coins bring before us their romance in no uncertain manner and with a delicacy arising from their refined lives. The few coins available of this type tell quite plainly that, if anything, the Guptas believed in behaving like human beings, and were far removed from the pompousness and affectations of persons of rank and status. The figures, seeming to stand out from the flan, are most effective by their point to point balance. The nuances in the queen's mood are no doubt due to the different artists' individual reaction to a specific feeling. An art of such calibre, with no transitional stages from previous examples, springing up all of a sudden argues not an influence but the urge of genius for self-expression. The surety of touch comes from deep conviction, and is not the result of experimentation. Being the very first, this type shows the decided independence of Gupta coinage.

The so-called Lakshmī type, (19—8, 9), is so described because the lady in front of the king holds a lotus flower, an attribute of goddess Lakshmī. This is a generalization which, however, is contradicted when Chandragupta II holding a lotus flower on one of his coins is not recognized as Vishṇu, whose attribute also is this flower. However, if the lady be Lakshmī, she appears twice on the coins, a practice not allowed by any of Skandagupta's predecessors. Art has something different to reveal. Standing with his arm akimbo, the king is not very reverent, and Lakshmī, too, slightly coquettish, is not quite behaving like a goddess. The absence of decorum between the king and the lady is evident, a relation appropriate between a

man and his woman, not between man and a goddess. Gupta art, not being anti-social, was both representational and formally religious; so that here if a goddess were meant, she would not have been depicted as an ordinary woman. Vincent Smith was therefore not wrong in recognizing the lady as the queen. In view of the evidence of art this question needs further investigation. 'Lakshmī' here is less refined than Queen Kumāradevī. The æsthetic loss is the inevitable reflection of the environmental conditions of the times: the empire had begun to wane, and the art consequently followed suit.

KĀRTTIKEYA TYPE.

Known as the Peacock type, this type could well be named after Kārttikeya, who is more important than his vehicle. The type clearly demonstrates a religious conviction. Kumāragupta here comes out with the God of his choice. Kārttikeya is, however, not figured as six-headed, as required by religious iconography; this is indicative of a shift in emphasis from the formally religious to the secular in art.

The king, shown standing or walking, possesses splendid physique and a distinctive individuality (15—5, 7, 8, 13, 14). On the reverse, Kārttikeya's dignity as a god is fully established by his imposing attitude, (15—6). There is a grandeur about the composition, suggestive of the shrine of a majestic temple. Full of atmosphere, this is a very fine type.

THE VĪṆĀ TYPE.

This is erroneously called the Lyrist type, because the *vīṇā*, which is the instrument represented, is confused with the lyre, or lute, or guitar, all these three being entirely different and not Indian instruments at all.[1] The *vīṇā* Samudragupta is playing on is of the old type[2] and, with some

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1. For illustrations of these instruments see A. J. Hipkin's *Musical Instruments : Historic, Rare and Unique,* and Carl Engel's *The Music of the Most Ancient Nations.*

2. "We have a very large number of representations, ranging backwards from the late Gupta period to the beginning of the second century B. C. (Bhājā and Bharhut) in which the vīṇā is consistently depicted as a kind of harp. It is obviously with reference to this harp-vīṇā that the word as it occurs in classical Sanskrit and in Pāli and early Prakrit literature is used. We may safely assume that the same harp-vīṇā is referred to in the still earlier Vedic literature; partly because of the *a priori* probability of a continuity of the tradition backward, partly because harps of various kinds actually existed in very early times (as recent discoveries at Ur have demonstrated), and also because the Āraṇyaka sources give us the same terms and imply the same forms as those later current. It is true that in some places various kinds of vīṇā are mentioned; but aside from this fact the descriptions

modifications, still survives in Burma. The coins are in two varieties: fine broad pieces, and thicker small ones, the former being decidedly superior. Hitherto Samudragupta was known to have issued them, but some issued by Kumāragupta have been found in the recently discovered Bayānā hoard. The type discloses the finer side of the character of the monarchs, the character of men not scorning the world but conscious at the same time of the higher and refined aspects of life.

The sheer artistry of the type arises intrinsically from the theme as well as absence of affectation in its presentation. The skilful modelling, expressiveness and chaste ornamentation give a dignity to the composition and place the coins amongst the finest examples of coin art. (5—3, 4, 5) and **(Pl. VIII. 4)** are exceptionally beautiful coins.

The position of Samudragupta's right-hand fingers in **Pl. VIII. 4** is most important. In playing the *vīṇā*, whether of the early or modern type, microtones (the *śrutis* of Indian music) can be produced only by controlling the vibrations of the notes. For such control the vibrating string is touched for the minutest instant; or on occasions the string is struck simultaneously by the fore and middle fingers from opposite directions, the latter finger-stroke being suitably adjusted; or sometimes the finger is rapidly glided along the string; more often the string is deflected. These are extremely difficult and delicate operations, calling for the highest precision and sensitiveness of touch. Samudragupta's fingers being in the first of the above mentioned manipulative positions, we have here numismatic evidence of his proficiency in music.

THE ARCHER TYPE.

This type was issued by all Gupta monarchs with the exception of Chandragupta I. In view of its great antiquity and rich associations with the heroic age, the bow was a favourite weapon; and the sensitive Gupta artists have in this type brought out its archaic atmosphere in contrast with its utilitarian character in the hunting series. of coins. The kings' figures are accordingly largely formalized, (4—1—4,6), (6—10), and **(Pl. VIII. 1)**. By gradual variations, however,

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(Continued from the last page)

and actual representations are so consistent and so much in agreement that we are justified in speaking of the harp-vīṇā here described as *the* old Indian vīṇā. This old Indian vīṇā is a harp without a post; it has a hollow belly covered with a board or stretched leather; this belly is broad towards the back, where its end is rounded, and tapers towards the front."—Dr. A. K. Coomaraswamy: *The Parts of a Vīṇā* in *Journal of the American Oriental Society*, Vol. 60, pp. 244-245.

the unconventional is reached in (7—10). Some of the phases are very attractive, (6—15), (7—12), (19—1). All through the harmony of design is consistently maintained.

THE STANDARD, KĀCHA, BATTLE-AXE, AND CHHATTRA TYPES.

Artistically, all these types are similar, the first two more closely. The introduction of a second figure in the third and fourth and greater freedom of pose in the latter are the only points of difference. The Standard and Kācha types are formal and stylized, a certain relaxation in expression, however, being perceptible in (1—12) and (2—9). The Battle-Axe type represents a transitional stage to the Chattra which, in the best specimens, (8—7, 8, 10), approaches the higher types.

THE COUCH, ELEPHANT-RIDER AND SWORDSMAN TYPES.

In the Couch type, leaning on the left arm, the king is resting. The posture is most unassuming, and it is astonishing that he allowed himself to be depicted in so informal a manner. No wonder Gupta culture reached its peak in the time of Chandragupta II. The type is of considerable importance as bearing testimony to an appreciation of values, a sane view of life, and a measure of contempt for outward show, in the Gupta age. Incidentally, (Pl. VI. 6) shows a spittoon placed beside the couch.

The Elephant-rider type has nothing particular to indicate. It is reminiscent of mural paintings and those on old Indian round playing-cards.

Different from the bolt-upright, rigid attitude of military men, in the Swordsman type the king wears his sword with ease and an air of distinction. (12—15, 16) are attractive coins.

REVERSE TYPES.

Some of these being common to several obverse types, they can be considered by categories, which are few.

The throned "goddesses" are conventional in style. Though largely formal, the figures are not unattractive, (1—1), (4—1, 2) and (Pl. VII. 10). The design is harmonious.

Lakshmī seated on the lotus is in conformity with the religious iconography. The posture is fixed and ritualistic, but not without feminine grace, (6—11), (7—13), (Pl. VI. 8). The lotus petals in (Pl. V. 13) are distinguished from others

by being vertical; also the posture, by having one leg down instead of the usual crossed legs.

The ladies seated on the lions repeat the throned figures. Some of the postures are unusual and charming, (9—10), (14—9), (Pl. VI.9).

Those seated on wicker chairs in the Vīṇā type again repeat the throned figures, the position being sideways. Similarly seated ones in the Horse-rider type, however, make a departure by emerging into the freedom of natural action. Seemingly the same, there are gradations in action and differences of mood. Some of the ladies are slim and dainty, some full-bodied, some voluptuous, but all are lively and graceful, and to this the designs owe their beauty, (5—8), (9—16, 17), (10—1, 2, 4, 13), (13—1, 8, 11, 13, 14), (Pl. VIII. 11, 12) and (Pl. VI. 11).

Of the standing female figures, those in the Kācha type are derived from the throned figures, as those in Kumāragupta I's Tiger-Hunter type are from the figures in his Horse-Rider type, and the front-view ones in the Chhattra type from the lotus-seated Lakshmī. The other figures in the Chhattra type, along with that in Samudragupta's Tiger-Hunter type, and those on the Aśvamedha coins, comprise a distinct class. Finely proportioned and lissom, full of marvellous grace and with faces sweetly serene, they are compellingly winsome, (8—7), exquisitely willowy, (2—14). (5—9, 12), (8—9), (Pl. V. 5), represent these beautiful women, beautiful physically and in their refinement and dignity.

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The art of the coins, which the life of the times inevitably created, has given us some glimpses of that life. Its keynote was rational living, with full consciousness of higher purposes. The free and vigorous spirit reflects a general feeling of security, in which alone could be developed all those activities that go to form a highly advanced civilization and culture. Racial and sectarian distinctions were adjusted, and the wordly life united with the spiritual.

Gupta coins have much more to disclose than this. Only a few leading features have here been adumbrated, and further research is needed. In what way Gupta coins are artistic, what led to their being so, and what purpose their art had to serve, can be appreciated adequately only when we have searched for their meaning as fully as possible. And the meaning arises from the thought and feeling of the race itself.

READING OF DATES ON SOME WESTERN KSHATRAPA COINS

By J. N. Banerjee, M.A., Ph.D., Calcutta University

It is a fact well-known to all numismatists that most of the Satrapal coins found in Western India contain dates in Śaka era, which have thrown a flood of light on their history. Generally, these dates are clearly legible; but there are cases where the numeral signs are imperfectly preserved and indistinct. This has led to doubt and confusion regarding particular points of Satrapal chronology. Thus, one sign on a coin of Jīvadāman, son of Dāmaghsada, issued by him as a Mahākshatrapa, stands distinctly for '100', but we are not certain whether there were no further symbols on it standing for a 'unit' and a 'ten.' This and other considerations have led to difference of opinion among numismatists regarding the chronological order of Jīvadāman and his uncle Rudrasiṁha, a second son of the great satrap Rudradāman I. This problem of succession has not been satisfactorily solved as yet.

I wish to point to two other dates, one on a coin of Saṅghadāman as Mahākshatrapa, and the other on an issue of Viśvasinha in the same capacity. Saṅghadāman was the son of Rudrasiṁha I, and succeeded to his brother Rudrasena I, another son of the latter, as Mahākshatrapa. His reign seems to have been a short one, for his silver coins usually bear dates 144 and 145. He could not have held the office long after the expiry of a few months of the latter year, for coins of the next Mahākshatrapa Dāmasena, another brother of Rudrasena I, bearing the date 145 are known. Now this particular coin of Saṅghadāman, to which reference is made here, is in the collection of the Watson Museum, Rajkot, and Dr. D.R. Bhandarkar read the date 149 on it.[1] But there are legitimate grounds for doubting this reading, for, as we have just shown, Dāmasena who succeeded his brother Saṅghadāman in the year 145, held the office uptill 158, the dates on his coins falling between 145 and 158.

Much later in the line of Chashṭana, we find Viśvasiṁha, the son of Rudrasena II, serving as Kshatrapa under his father from the years 197 to 199. According to Rapson; he held the lower office till 200 or possibly 201. Rapson could

1. *A. S. I. A. R.*, 1913-14, p. 232.

not read dates on any of the coins struck by Visvasimha I as Mahākshatrapa; but Dr. D.R. Bhandarkar read 200 on one such coin, now in the collection of the Prince of Wales Museum, Bombay. His rule as Mahākshatrapa, however, was short-lived. The Sarvania hoard contains a few coins issued by his brother—successor Bhartridāman with the date 204. Thus, on the face of this evidence, it seems that Viśvasimha ruled as a Mahākshatrapa only for 3 or 4. years. Now here comes the other coin, the reading of the date on which is untenable. This was one among a hoard of 520 coins in the Junagadh State treasury, on which Mr. G. V. Acharya read the date as 211.[1] But we have just now shown that Mahākshatrapa Viśvasimha was succeeded by his brother a little before 204, and Viśvasimha could not have been ruling as Mahākshatrapa as late as the year 211. Thus, Mr. Acharya's reading of the date on this particular coin of Mahākshatrapa Viśvasimha is also suspect.

1. *Numismatic Supplement, XLVII, JRASB,* 1937, pp. 97-8.

A UNIQUE GOLD COIN OF NASIRUDDIN MAHMUD, SULTĀN OF MĀ'BAR.

C. R. SINGHAL, PRINCE OF WALES MUSEUM, BOMBAY.

The detailed history of the Sultāns of Mā'bar is given by the traveller Ibn-Batūta and other comtemporary works, which have thrown some light on the remote and short-lived life of this dynasty. For the information of our readers it would be sufficient to state that the rulers of this dynasty, who could wield power for about 50 years in the 14th century A. D., were masters of the long strip of land on the Eastern coast of Southern India including the town of Madura. It is said that although parts of Southern India were in the possession of the Hindu kings, Madura remained a dependency of Delhi until the earlier portion of Muhammad Tughlaq's reign and this fact is proved by a unique gold coin of this ruler wherein the mint name is Mā'bar and it is dated 730 A. H. (D. M. C.No. 476B). The name of Governor of Mā'bar, who threw off his allegiance to the throne of Delhi, and thus founded the dynasty of the Sultāns of Mā'bar, was Jalālud-din Ahsan Shāh. Ahsan Shāh, who was the father-in-law of the traveller Ibn-Batuta, made Madura his capital in the year 1336 A. D. and reigned for 5 years. He was succeeded by a line of about nine rulers and Sultān Nasiruddin Mahmud Ghāzi, whose coin forms the subject of this paper, was sixth in the order. He was a domestic servant at Delhi and when his uncle Dāmghān Shāh became the ruler of Mā'bar, he disguised himself as a beggar and ran to Mā'bar. After the death of his uncle, who left no male issue, he succeeded him in the year 745 A. H. 1344 A. D. He inaugurated his reign by killing those officers whom he thought to be in his way, among them the husband of his uncle's daughter, whom he married forthwith. It was during his reign that Ibn-Batuta left the shores of Mā'bar forever. He was succeeded by three more rulers whose history is shrouded in mystery, and it was the rising Hindu state of Vijayanagara which put an end to the ephemeral Muslim kingdom of Mā'bar in the year 1378 A. D.

The subject of the coins of this kingdom was first touched by Captain Tufnell in his "Hints to Coin-Collectors in Southern India" as early as 1889. In 1894 Mr. C. J. Rodgers contributed an excellent paper to the *Journal of the Asiatic society of Bengal*, Vol. 64, in which he described and illustrated 36 coins sent to him by Rev. J. Tracy of Kodaikanal. In the

Indian Antiquary for 1902 Messrs. Rangachari and Desikachari gave a list of 25 coins, about half of which belong to the Sultāns of Delhi. These coins were not illustrated. It was in the year 1909 that Prof. E. Hultzsch contributed an exhaustive article on these coins to the *Journal of the Royal Asiatic Society*, London. In this article he has dealt with the short history and coinage of these rulers and has illustrated 22 coins. Last but not the least, Moulvi Shamsuddin Ahmed contributed an article on "Some New Dates and Varieties of the Coinage of the Sultāns of Madura", in the Numismatic Supplement No. XLV (319) for 1934. In this article he has described and illustrated three coins of Ahsan Shāh and two of Mubārak Shāh. All these writers have described most of the coins in copper with a few exceptions in silver, but none of them have described a single gold coin. Prof. Hultzsch has given the legend of a gold coin, which is supposed to have been struck by the founder of the dynasty, Ahsan Shāh. He says that this coin has not been recovered so far, but that it was actually struck by Ahsan Shāh is testified by his son-in-law Ibn-Batūta. Looking to these facts Mr. R. G. Gyani, the Curator of the Prince of Wales Museum of Bombay, who acquired this unique coins, deserves our congratulations.

The full features of the coin are described below :—

Weight, 169 grs. Size, one inch.

Obverse	السلطان الاعظم	Reverse.	وارث
	ناصر الدنيا والدين	In Circle.	ملك سليمان
	ابوالمظفر محمود غاز(ى)		ناصر امير
	دامغانشاه		المومنين
	السلطان		

In margin. ضرب هذه السكة بحضرت دارالملك معبر
سنة ست واربعين و سبعمايته

Pl. X. 1 (pencil rubbing)
Pl. X. 2 (photograph).

Translation of Obv.: The supreme Sultān, helper of the world and religion, father of the conqueror, Mahmūd Ghāzi Dāmghān Shāh, the Sultan.

Translation of Rev: *In circle.* Heir to the country of Soloman, helper of the Commander of the Faithful.

In margin: This coin was struck at the capital of the country of Mā'bar, in the year 746 A. H., 1345 A. D.

The date on this coin is also unique because the coins of this ruler published so far bear the date 745 A. H.

only. The name of the country of Mā'bar is also noteworthy on this coin. Instead of inscribing the mint name Madura, where the coin must have been actually minted, the coin bears the name of the country and not the name of the capital town. This is a very curious incident in the history of numismatics and is not found on any other coin of this country. This also shows that though the capital of the country was Madura, the name of this small territory as Mā'bar was more popular than the capital itself, and hence the coin was struck in the name of the country and not in the name of the capital town. Prof. Hultzsch says that these Sultāns should be called the Sultans of Madura and not of Mā'bar, as said by other authors. To support this point he argues that the capital town of the Sultāns was Madura, and Mā'bar was the name of the country which comprised Coromandal Coast and some other places. But the discovery of the name Mā'bar on this coin proves that though Madura was the capital town, the coastal area on the East was popularly known by the name of Mā'bar in the 13th and 14th centuries of our Era. Hence these rulers should be called the Sultāns of Mā'bar and not of Madura. It is said in history that the coasts of India, which are known by the name of Coromandal and Karnatak, were called as Mā'bar by the Arabs and Persians during the 13th and 14th cent. A. D. It was also called the Key of India by another author.

30 1982

KHAIRTAL HOARD OF THE COINS OF MAHENDRADITYA

By V. P. Rode, M.A., Nagpur.

On the 5th of August 1948 one Manglu of the village Khairtāl in the Balodā-Bazār tahsil of the Raipur District, C.P., discovered a lot of 54 gold coins in the field of one Mst. Chandā of that village, while he was ploughing it.

The Sub-divisional officer, who is dealing with this case, sent the whole lot to Nagpur Museum for expert examination. But before it could be sent to the Museum one coin was melted away and one was cut into three pieces. There are now only 52 entire coins in the lot.

All these 52 gold coins are in an excellent state of preservation. They are round in shape and are manufactured from thin sheets of base gold. They are all single-die coins with the device and the legend embossed on the obverse. The reverse is blank. They measure from ·78 to ·87 inches in diameter and weigh from 19 to 20·2 grains each. They bear on the obverse, inside the circle of dots along the edge, Garuḍa standing on a horizontal line with wings spread out. To his proper right are the Crescent-Moon and a Chakra encircled by dots and to his proper left the Sun symbol and a Śaṅkha. Below the line is the legend "*Śrī Mahendrāditya*" in the box-headed characters of the 5th-6th century A.D. Below the legend are a cluster of seven dots and a letter '*ru*'(?) ; in one case the latter looks like *u* or *d*.

A coin of this type is in the Lucknow Museum. But its provenance is not known. Shri Prayag Dayal published it in the *N. S.* XLIV. He has identified it as a gold token of Kumāragupta I. Shri. Ajit Ghose, who wrote a note on it in the *N.S.* XLVI, suggested its ascription to Kumāragupta of the Bhitari seal.

The present coins show two varieties of the above coin-type. The coins of the first variety, which is an earlier variety, are coming to light for the first time. The find contains eight specimens of this variety. This new variety differs from the known variety in that it has the figure of Garuḍa which may be mistaken for that of a winged lion. The Chakra looks like a lotus-flower with a short stalk. The Śaṅkha has the opening on the left (Pl.IX.B, 1). The legend on these coins is in the box-headed characters which resemble

those of the Pīpardulā grant of king Narendra of Śarabhapur family.

The coins of the second variety, to which the Lucknow Museum coin belongs, show a crude representation of the figure of Garuḍa. The Saṅkha of this variety has the opening on the right. Forty-two pieces belong to this variety. They can be divided into two groups. The coins of the first group (Pl. IX B, 2-5) bear the legend in the early form of the box-headed characters, while those of the second group (Pl. IX B, 6-9) have the legend in the later form of those characters. The characters of the legend on the coins of the first group resemble those of the copper plates of Narendra, Mahā-Jayarāja, Mahā-Sudeva, and Mahā-Pravararāja and those of the coins of Prasannamātra. The coins of the second group bear the legend in the characters which resemble those of the Rājim and Balodā plates of Tīvaradeva (c. 530-550 A. D.).

Shri. Prayag Dayal ascribed the Lucknow Museum piece to Kumāragupta I. Shri Ajit Ghose, who rejected its ascription to Kumāragupta I on palæographical grounds, suggested that it may be ascribed to a ruler of the 6th-7th century, who may have taken the title of "Mahendrāditya", possibly Kumāragupta of the Bhitari seal. In the absence of my coin of this type bearing the legend "Śrī Mahendrāditya" in the box-headed characters of the 5th century, we could not definitely ascribe this coin-type to Kumāragupta I. The present find contains the coins of the early variety of the type, which are coming to light for the first time, and which can be taken as the issues of Kumāragupta I, who may have issued them towards the middle of the 5th century for circulation in the Dakshiṇa-Kośala province. We know that Mahendrāditya was the title of Kumāragupta I and coins of this variety bear the legend in the characters of the 5th century A. D. We can therefore ascribe these pieces to him.

The coins of the second variety appear to have been in circulation in the 5th and 6th century A.D. They must have continued to be minted for over a period of 150 years. The specimens of the first group must have been current along with the coins of Prasannamātra. The later specimens may be taken as the currency of Tīvaradeva and his successors, whose other coins are so far not known.

Prin. Mirashi in his article on the gold coins of the three Nala kings has shown that they resemble in many

respects the silver coin of Prasannamātra, published by Pandit L. P. Pandeya, and the Lucknow Museum piece bearing the legend "Sri Mahendrāditya". As the provenance of that piece was not known, the type could not be assigned to any particular area. Now as we know that the present coins have been found in Chhattisgarh, we can assign it to that area. We have seen that this coin-type was current in Chhattisgarh for a fairly long period. Its influence is clearly seen on the issues of Prasannamātra and the three Nala kings. Prasannamātra imitated for his coinage the type which Kumāragupta I had first introduced on his thin gold issues.

The find is interesting as it contains the specimens of the hitherto unknown variety of the type of Kumāragupta I's thin gold coins. It is important as it throws a new light on the history of the coinage of Dakshiṇa-Kośala or Chhattisgarh.

EDITOR'S NOTE.

There is a cleavage of opinion as to whether the coins or tokens discussed in this paper were issued by Kumāragupta I or by some other ruler, either belonging to the Gupta or some other dynasty. I think that under the present circumstances it is difficult to arrive at any definite conclusion on the point. The following considerations would suggest that the pieces were issued by the Gupta emperor Kumāragupta I :—

1. The palæography of the coins shows that they were issued in the 5th century A. D. We know of no other king in any other dynasty in southern Kośala or Central India or C.P. who bore this name, who could have issued these coins. King Mahendrāditya of South Kośala, defeated by Samudragupta, would be too early for this type.

2. In the Gupta dynasty, there were two and perhaps three Kumāraguptas. But later Gupta kings generally contented themselves with a slavish imitation of the Archer type; they did not venture on any numismatic innovations. Kumāragupta I, on the other hand, introduced a large number of absolutely new types, as is now shown by the coins of the Bayana hoard. He may therefore well have issued the present type as well.

3. The type is an imitation of the device occurring on one of the copper coins of Chandragupta II, where we have the reverse field divided into two parts, the lower part being occupied by the legend giving the name of the

king and the upper part showing Garuḍa with outstretched wings, as we find on the present series of coins, see *B.M.C. G.D.*, Pl. XI. 1-9.

4. The Nala kings Varāharāja, Bhavadatta and Arthapati, who flourished in South Kośala at about the middle of the 5th century, are known to have copied this type, only substituting Bull, the emblem of their dynasty for Garuḍa, which was the emblem of the Guptas. So far no contemporaries of the Guptas are known to have issued any gold currency of their own. It is unlikely that the Nala mint masters could have shown the capacity to evolve this type independently. It is more probable that Kumāragupta I had first issued the type and that it was later imitated by the Nalas.

The above arguments however are not conclusive. Thus as to No. 1, it may be observed that Mahendrāditya is not an unusual name and some king or kings of other dynasties also may have adopted it. As to No. 3, it may be pointed out that Gupta types have been imitated by the Hūṇa kings for their silver and copper issues; and so the mere occurrence of the Gupta device need not be taken as a conclusive proof of the coin being issued by a Gupta emperor. As to No. 4, it may be pointed out that the Nala kings may themselves have borrowed the type from the kings of Śarabhapura, one of whom Prasannamātra is also known to have issued a coin of this type. Prasannamātra may not have been the only king of the dynasty to issue coins; others also may have done the same. As to No. 2, it may be pointed out that though it is unlikely that Kumāragupta II or III could have issued these coins, it seems improbable that Kumāragupta I could have issued them, though he is famous for the originality of his coin types. The following arguments may be adduced in support of this view :—

1. The Gupta gold coinage has some definite characteristics; no king is known to have issued a type weighing less than 100 grains, or having a blank on one side. It is therefore unlikely that the coins of the present type, which weigh only about 20 grains and are blank on one side, could have been issued by any Gupta emperor.

2. Supposing that Kumāragupta I had issued these coins, it is rather difficult to explain why their coin type should not have been continued by his successors. They were hard hit by the Hūṇa invasions and other troubles and were driven to issue a currency, heavily adulterated. Had Kumāragupta I already issued these light gold pieces, they

would have certainly not failed to follow his example in order to tide over their financial difficulties.

3. The types of Gupta silver coinage were often local; the Guruḍa reverse was not current in the home provinces or the Fan-tail peacock reverse in the western provinces. But the types of the gold coinage were not local; they were current throughout the empire. It is therefore difficult to understand that if Kumāragupta I had really issued the present type, why its specimens should not be found elsewhere in the Gupta empire. In the Bayana hoard, we have found about 600 coins of Kumāragupta I; they disclose many new types, but no specimen of the present type is known. It is difficult to understand that the unknown owner of the Bayana hoard, who seems to have taken care to include almost all known types of the Gupta gold coins, should not have collected and kept at least some of this type. In the Bharsar hoard found in Benares district there were 160 gold coins; a large number of them belonged to Kumāragupta I, Skandagupta and Prakāśāditya. But the hoard did not have a single coin of the present type. The hoards found at Hughli, Tanda (U. P.) and Mirzapur (U. P.) also contained coins of Kumaragupta I, but none of them was of the present type; *B.M.C.G.D.*, pp. cxxvi ff.

4. It is now definite that the present type was confined to south Kośala, and there is no sufficient evidence to prove that this province was included in the empire directly administered by Kumāragupta I. Samudragupta had defeated its king but had reinstated him.

5. If, therefore, we suppose that these coins were issued by Kumāragupta I, the present evidence would tend to suggest that they were current only in south Kośala, which was not included in his kindom, and were altogether unknown in the provinces directly governed by him. This would look improbable.

6. The present type bears the closest resemblance to the silver coin of Prasannamātra, published by Mr. Paṇde in the *Proceedings of the 5th (Lahore) Session of the Oriental Conference*, pp. 466 ff. It is no doubt in silver, but it has Garuḍa in the upper half as on the present coins. Mr. Pande's view that the main emblem on this coin may be either Garuḍa or Lakshmī is untenable; it is decidedly Guruḍa as on the present coin. Further, as on the present coins, on the coin of Prasannamātra there is a *Śankha* or conch on one side and *chakra* or discus on the other. No doubt, Prasannamātra's coin has no crescent and sun as on the present coins, but that is a minor variation.

All things considered I am at present inclined to think that the present coins were not issued by any Gupta emperor, but were the issues of some ruler in Mahākośala, who had adopted the biruda of Mahendrāditya. It is not improbable that he may have borrowed the device from the Gupta coinage. But this also is not quite certain. The device was confined to the very scarce copper coinage of Chandragupta II. Copper coins do not travel long and it may well be doubted whether the above copper coins of Chandragupta had ever been known to the residents or rulers of South Kośala. The seals on the plates of the house of Prasannamātra were like the present coin type divided into two parts, the upper one having a Garuḍa or Gajalakshmī, and the lower one the name of the issuer. It is quite possible that the idea of the division of the field into two such parts may have occurred independently to the Guptas and the rulers of South Kośala.

I do not think it possible to agree with Mr. Rode in thinking 'that the coins of this hoard can be sub-divided into two varieties, the first one being issued by Kumāragupta I and the second by kings of South Kośala, who ruled in the 5th and the 6th centuries.' I do not think that the Garuḍa on the first variety looks like a winged lion, as maintained by Mr. Rode. The palæographical difference between this variety and the second one is not so striking as to justify their ascription to a period about 100 years later. Further, palæography in the case of coins is rather an inconclusive argument, when the difference is only of about a hundred years. There is not sufficient evidence to show why the coins of Mahendrāditya should have been blindly copied by a number of kings of Kośala, without even a change of name. No gold type of any famous Gupta emperors like Samudragupta or Chandragupta II is known to have been mechanically copied by the rulers of any later house for a number of generations without even introducing the names of the issuers. It is no doubt true that the conch in the first variety is opening to left and that on the other varieties is opening on the right. But such a variation is possible on the sub-varieties of one and the same ruler as well. It is true that in Indian numismatics some coin types like those of Sāmantadeva were no doubt mechanically copied by succeeding kings. But the present type does not appear to me to be belonging to that rare category.

SOME GOLD COINS OF THE KADAMBAS OF GOA

BY MORESHWAR G. DIKSHIT, PH. D.,

Deccan College Research Institute, Poona.

The five gold coins, published in this paper, are from the coin cabinet of Rao Raje Vasudev Atmaram Deshprabhu, of Pedne, near Goa; they were found by him while doing some repairs to a temple in that place. At my request, Mr. Deshprabhu kindly supplied me with lac impressions of these[1], and I am indebted to him for kindly allowing me to publish them here.

(1) A COIN OF JAYAKESIN II

Size, ·8″; weight, 89 grains.

Obv: Within a circle of dots near the margin, Lion facing left with one of his front legs upraised. On the left legend in old Kannaḍa characters,

Angira.

Rev: Within a circle of dots, legend in Nāgarī characters:—

1. श्री सप्तको-
2. टीशलब्धवर-
3. विरजयकेशि-
4. देव मलव-
5. हरमारि

Pl. X, 3

The fabric of the coin is the same as that of the other coins of this ruler published before. It differs from them in having the cyclic year Angira on the obverse. Hitherto his coins struck in the years Pramoda[2] and Vijaya[3] only were known. This coin therefore is a new variety.

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1. As the coins could not be sent out of the Portugese territory on account of the Customs regulations, impressions from these were taken on lac, treating each coin as if it were a signet ring and impressing it on hot sealing wax. Plaster casts from these were made at Poona and used for illustrations.

2. Elliot, *Coins of Southern India*, Plate II, No. 71.

3. Moraes, *Kadamba-kula*, Plate 51. On Pl. 50 in this book a coin is ascribed to Jayakesin II, which however belongs to Śivachitta. See G. H. Khare, "Numismatic Notes", *BISMQ*, Vol. XIX, p. 162. The cyclic year on this coin appears to be a jumbled spelling of बहुधान्य which is written as धा ब (हु) न्य. Or is it the name of शिवचित्त ?

(2) A COIN OF SOYIDEVA (?)

Size, ·8″ ; weight, 62 grains

Obv : Within a dotted border, lion facing left as on No. 1 above.
Nāgarī legend to left, ळव

Rev : Within a circle of dots, Nāgarī legend,

1. श्री सप्तको-
2. टीश्वरच्चरण-
3. लब्धवरवीर-
4. सोयिदेव

Pl. X, 4

This coin is somewhat worn and the reading is not altogether free from doubt. Its fabric however is similar to another coin of Soyideva, published by Elliet.[1] The cyclic year, which appears to be different, is written in old Kannaḍa characters and not in Nāgarī.

(3) UNIDENTIFIED COINS OF THE LATER KADAMBAS

Size, ·45″ ; weight, 45 grains.

Obv : Lion walking to left, with a flag-staff and flowing banner in front.

Rev : Within a dotted border, symbol at the top and legend in Nāgarī characters :—

1. श्री मलह-
2. रमारी   Pl. X, 7

No. 4.

Size, ·43″ ; weight, 43 grains.

Obv : Lion standing left in front of a temple with tall spire.

Rev : Same as on No. 3.   Pl. X, 5
,,   No. 4.

No. 5.

Size, ·45″ ; weight, 43 grains

Obv : Lion standing left in front of a *Chhatra* with staff.

Rev : Same as on No. 3.   Pl. X 6

Though the name of the king or the dynasty does not occur on any of the three coins, their provenance and the title on the reverse makes it certain that they belong to one of the later Kadamba kings of Goa; exact attribution however is uncertain at present. The title Malaharamārī was first used by Jayakesin to mark his victory over the

1. Elliot, *op. cit.*, Plate II, No. 69.

Malavas and has been adopted subsequently by his successors.

Prof. G. M. Moraes has published another coin[1] of this series, where the Lion has in front of him triangular objects at either ends of a stick which has been described as an *ankuśa* (goad).

The *Chhatra* and the banner appearing in front of the Lion indicate sovereignty and the temple in case of coin No. 5 probably represents the shrine of Sapta-koṭiśvara, of whom all the Kadamba kings of Goa were great devotees.

1. Moraes, *op. cit.*, Plate 53.

KASRAWAD HOARD OF SILVER PUNCH-MARKED COINS.

By D. B. DISKALKAR, M.A., INDORE.

There are thirty-six silver punch-marked coins in the Indore Museum. Twenty-nine of them are said to have been found in the excavations at Kasrawad near Maheshvar in the Indore State during 1936-38 and seven of them were transferred from the Huzur Jawahirkhana Indore to the Museum, in 1939. It is not known when and where the punch-marked coins in the Huzur Jawahirkhana were found. Unfortunately, there is no record to enable us to distinguish the two collections, and they have been intermingled now. It is, therefore, not possible to be definite about the provenance of any particular coin in this collection. But as a majority of these thirty-six coins were found in the excavations at Kasrawad, which have also yielded a number of punch-marked copper coins, uninscribed cast copper coins and 'Ujjain' copper coins, as also many Buddhist antiquities, definitely assignable to the third or second century B. C.[1] they possess both chronological and geographical importance.

Out of the thirty-six coins, one coin is indistinct. The remaining coins, though worn out by use, can well be deciphered. But some of the coins, which are of baser silver, are in an excellent state. Except four coins which are round, they are all square or rectangular.

A close examination of the punch-marked coins, especially when a number of them belong to one variety, is helpful in many ways. It seems that one coin is rarely like another and differs from the others in points of thinness, weight, form and size of the symbols and even in the quality of silver. The minute variants of the symbols of the Sun and the *shaḍarachakra* are already well known. But some other symbols on the obverse, if minutely observed, also show slight variations. The human figure or Naigameśa, for instance, apparently with the goat (?) head and holding

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1. It is now found that the copper coin of Vijayamagha reported to be found in the Kasrawad excavations (*J. N. S. I.*, Vol. VIII, p. 90) was brought from Kosam and intermingled with the copper coins found in the excavations at Kasrawad and kept in the Museum. The difficulty as to how to account for the existence of a coin of Vijayamagha in the Kasrawad hoard of 'Ujjain' coins, which was somehow explained by us, in a back number of this *Journal*, (Vol. VIII p. 90), is now removed and the Kasrawad hoard can definitely be assigned to the 2nd cent. B. C.

a cudgel in the left hand, is of different sizes and forms. The symbols on the reverse however do not show any variations.

The second point to be noted is that though on some coins the five symbols on the obverse are distinctly and separately punched, in majority of cases there is an overlapping of adjacent symbols, which consequently become partly indistinct. This however sometimes enables us to know the order of the punching of the symbols on the particular coin. The symbols of the Sun and the *Shaḍarachakra* are, with rare exceptions, usually found on each coin in our hoard. One may be therefore inclined to assume that they must have been punched before the rest. It is however found that they are sometimes punched later and on other symbols. So, not only do we find the Homo sign punched on the Sun and the *Shaḍarachakra*, **Pl. IX A, 4, 5** and the Dog on the Sun (**Pl. IXA, 6**), but we find that the Sun was punched on Elephant and the Crescented hill (Nos. 1, 2, 3, 4) **Pl. IXA, 1** and the *Shaḍarachakra* was punched on the Mountain (No. 6), on Tree (No. 25), and on Elephant (No. 35) **Pl. IXA, 10**. This adds to the difficulty of fixing the order of the five symbols in a particular variety. But still the order of succession of the five symbols can best be settled by examining carefully a very large number of coins of a particular variety in different hoards, e. g. 337 coins in the Rairh hoard corresponding to Class *2*, gr. II, var. *2* of *B. M. C. A. 1.*

The third point to be noted is that the difference in weight even in the coins of the same variety cannot be attributed either to the wear and use or to the different denominations. We know that the punches were first punched into a silver plate, not of uniform thickness or of the same touch of silver and afterwards the required pieces, expected to weigh near about the standard weight, were roughly cut out of the plate by scissors. As a result of this, very often the piece cut out could preserve only parts of the symbols. Secondly, while cutting out the piece, it was not possible to be quite accurate about the weight of the pieces. It seems therefore that the people in those days were not very particular, if a piece weighed slightly more or less than the standard weight. But if the weight was considerably more than the required weight, a portion of the corner of the piece was cut. The bankers might have been doing the business of testing the silver and calculating the weight of the coin, as was upto recent times being done when they had to deal with

coins of different Indian States. It seems that in the days when the punch-marked coins were in circulation, it was the policy of the State, Imperial or Provincial, not to interfere with the banking business of the people. This would explain the slight difference in weight between different pieces of the same variety, which are equally well preserved and do not show any perceptible difference of wear and use. We know that the coins of class II, group X variety b, for instance of the Patraha hoard[1] vary in weight between 46·6 and 53 grains, having the difference of 5·4 grains. Similarly, the ten coins of one variety in the present hoard vary in weight between 54 and 48 grains and nine coins of another variety vary in weight between 52 and 48 grains. This difference in weight is so much that it cannot be attributed to the wear and use, as suggested by Mr. Parmeshvarilal Gupta[2], as the good condition of most of the coins shows. This difference in weight is again so little that it cannot be explained by the theory that the pieces concerned belong to different denominations, as suggested by Mr. S. N. Chakravarti[3]. But it is not to be supposed that different denominations of the punch-marked coins did not exist. Some copper punch-marked coins with identical symbols are found, which weigh 58·37 and 30 grains. Such a difference cannot but be due to different denominations. Similarly silver punch marked coins weighing about 25 grains are obviously half *kārshāpaṇas*[4]. Silver punch-marked coins also were therefore of different denominations. But the question requires to be studied more carefully, especially by the examination of a number of coins of one variety.

The fourth point to be noticed is that the quality of the metal is not always the same even in the same variety of the type of coins. There are some coins in the present collection in the lot of ten (Nos. 9 to 18), which are apparently of impure silver. Curiously enough, these coins as far as the metal is concerned, closely resemble some coins in the other lot of nine coins which are of a different variety (Nos. 25 to 33). Can it not be supposed from this that these two varieties belonged to Mālwā ?

The mystery of the symbols is still unsolved. If they were put by bankers, should there be only five symbols on the coins issued by thousands of bankers trading throughout the country, when communications were very difficult

1. *Memoirs of the A. S. I.* No. 62 p. 41.
2. *J. N. S. I.* Vol. VIII. p. 120.
3. *J. B. B. R. A. S.* N. S., XX. p. 84.
4. *B. M. C. A. I.* pp. 4-7.

and monarchies were many? Who laid down this convention? If the punch-marked pieces carried the metal value only, where was the necessity of the symbols? All such questions require careful consideration.

I now proceed to describe the coins.

Variety 1; coins Nos. 1, 2, 3. No. 2 is Pl. IX A, 1.
Size[1]: ·6″, ·5″, ·6″. Weight: 48½, 50, 49½ grains.

The obverse symbols are, Sun, *Shadarachakra*, Crescented three arched hill, Elephant and Dog, and on the reverse Crescented three arched hill. Two varieties of the symbol of the Sun are found in this collection, one having the central portion as a solid circle and the other having a dot within a circle. The symbol of the *Shadarachakra* has similarly two forms at the central portion. It is also seen that if the form of the Sun is solid, that of the *Shadarachakra* is also the same. Three varieties of the symbol of *Shadarachakra* are found on the coins in this collection, the most common one having in addition to the usual three arrow heads, three taurines. But sometimes the three hollow Ovals (coins Nos. 4, 9, 34) and sometimes three Ovals containing very small taurines inside (coin No. 8) are found. Since a very large number of symbols are found on the punch marked coins, and one symbol again has many varieties, it may be suggested that time has now come for the numismatists interested in the punch-marked coinage to sit together and prepare an authoritative list of the various symbols punched on the coin for easy reference to the students of the subject.

Variety[2] 2; coins Nos. 4, 5, 6.
Size: ·7″, ·7″, ·6″½″. Weight: 48, 52, 50 grains.

These coins have the same symbols on the obverse and the reverse but the last coin has the additional symbol of triskelis in a circle.

Variety[3] 3; coin No. 7. Pl. IX A, 2.
Size: 7½″, weight: 47½ grains.

This coin has on the obverse and reverse the same symbols as the above coin No. 1, except that in the case of the fourth symbol on the obverse, there is on our coin a Bull instead of an Elephant. The Bull is facing left, which is unusual. The present coin therefore presents a new variety which may be placed after B. M. C. Class I. var. d.

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1. As the sizes are irregular, only the maximum length is given.
2. Same as *B. M. C. A. I.* Cl. I gr. I B but with different reverse.
3. Cf. *B. M. C. A. I.* Cl. 2, gr. II, var. a, Patraha hoard II, ii. a. Durgaprasad, pl. XVIII, No. 10.

Variety 4 ; coin No. 8.
Size : ·5". Weight : 43 grains.

This coin has on the obverse Sun, *Shadarachakra*, Crescented three-arched hill, Peacock on mountain, and Steel-yard, and on the reverse, Peacock on mountain. Although we have only one coin of this variety, it is very extensively represented in the Rairh (Jaipur State) hoard, where out of the total of 3075 coins, as many as 337 pieces of this variety were found.

Variety 5 ; coin No. 9. **Pl. IX A, 3.**
Size : ·7". Weight : 48 grains.

This coin in all respects is like the preceding coin and like the coins of this type in the hoards noted above. But the Steel yard on this coin is facing right, whereas that on the previous coin and on the other coins, it is facing left. My attention was drawn to this minute difference by Mr. P. L. Gupta, who has also pointed out that the variety of this symbol is known only from the Patraha hoard. Though the steel yard of this type is illustrated by Pt. Durga Prasad as symbol No. 114. no coin with it is so far illustrated.

Variety[1] 6 ; coins Nos. 10-19. **Pl IXA, 4** is No. 15 and **Pl. IXA, 5** is No. 19. **Pl. IX A, 4, 5.**
Sizes : ·7", ·5", ·6", ·5", ·5", 6", ·5½", ·5", ·6", ·6".
Weights : 54, 52, 52, 51, 50, 49, 49. 48, 48, 49 grains.

These ten coins have on the obverse Sun, *Shadarachakra*, Caduceus, Crescented hill and Homo sign and on the reverse Caduceus.

The symbol of Caduceus is always shown with three circles touching each other on the coins in this collection. The human figure which seems to have a goat's head and a cudgel may represent the god *Naigameśa*[2]. Mr. Allan has however identified the figure as Kārtikeya. Mr. P. L. Gupta has suggested that this variety, owing to the presence of the symbol of the human figure, which is also found on 'Ujjain' copper coins (*B. M. C. P.* 248), may be attributed geographically to Central India, more especially because no coin of this variety is found elsewhere in India.

Variety 7 ; coin No. 20.
Size : ·5". Weight : 50 grains.

This coin has on its obverse all the symbols as the preceding ones, but has on its reverse the symbols of two

1. *B. M. C. A. I.* Cl. 2, gr. III.
[2. The peculiar head may be due to a crude and unsuccessful effort to show the *śikhā* on the head. *A. S. A*]

Triskelis in addition to the symbol of Caduceus. It has therefore to be taken as a new variety which may be put between B. M. C. Class 2, group III, vars. f & g, *B. M. C. A. I,* pp. 29, 30.

Variety[1] 8 ; coin No. 21.
Round ; size : ·5″. Weight : 52 grains.

This is a small round coin. It has on the obverse Sun *Shadarachakra*, a Jackal looking up at a tree in railing, a sitting Bull with two fish and a Dot surrounded by four taurines, and on the reverse a symbol similar to the last one with a dot surrounded by four taurines. The symbols are considerably overlapping.

Variety[2] 9 ; coin No. 22.
Round ; size : ·6″. Weight : 46 grains.

This coin having on the obverse Sun, *Shadarachakra*, Three-arched crescented hill, a peculiar symbol in a square resembling a haystack on posts (*B. M. C.* Intro. p. xxxv Section 36, No. 4) and a Tree in railing with five taurines around it (*B. M. C.* Intro. p. xxxiii, Section 32 No, 2) and on the reverse a Knob surrounded by taurines (*B. M. C.* Intro. p. 59).

Mr. P. L. Gupta suggests that the fifth symbol is a female figure over a railing with two taurines on each side, and we find on a coin in the Rairh hoard (Pl. XXIXA, last var.)

Variety 10 ; coin No. 23.
Round ; size : ·7″, weight : 52 grains. **Pl. IX A, 6**

This coin having on the obverse the Sun, *Shadarachakra*, a Knob surrounded by taurines, Three-domed symbol, the central dome being taller, and a Dog seizing a hare[3] and on the reverse Tree within railing and a Star resembles class 2, group VII, var. k of the *B. M. C.* (p. 50), or Durga Prasad's coin illustrated in *Numismatic Supplement* No. XLV pl. 17, 90. But the symbol of *Shadarachakra* is differently shown on the latter[4]. The symbols on the reverse of the coins in the *B. M. C. A. I.* are indistinct, while those of Durga Prasad's coin are Leaf, Square with dots inside and an Elephant. Our coin has on the reverse a Tree within

1. Cf. *B. M. C. A. I.*, cl. 2 gr. IV, var. m ; Patraha hoard II, VI, C.
2. Cf. *B. M. C. A. I.*, cl. 2, gr. IV-var. a
3. A copper coin of the Ujjain type found at Kasrawad has an exactly similar symbol of a dog seizing a hare. See *J. N. S. I.* Vol, VIII-pl. VI-8.

[4. In the Introduction at p. lxiii, Mr. Allan corrects the symbol on this type as given at p. 50 of the Catalogue. It is the usual symbol with three arrow heads and three taurines. *A. S. A.*]

railing and a Star. Our coin is round, unlike Durga Prasad's, which is rectangular. It may also be mentioned that on the reverse of our coin a faint Sun mark is also visible, but it is not regularly punched.

Variety 11 ; coin No. 24.
Size : ·6″ ; weight : 47 grains.

This coin having on the obverse Sun, *Shaḍarachakra*,[1] Raised grain store, Three in railing and Two fish with a spear head between them, and on the reverse a tree, resembles class 2 group X var. b of *B. M. C. A. I.*, (p, 55, pl. XLII, 25), No. 40 pl. XII of Durga Prasad and II-XII-f of the Patraha hoard. But the tree on the obverse of our coin is within railing, while that in the *B. M· C. A. I.* variety is without it. Secondly in the *B. M. C. A I.* variety there are two symbols on the reverse, viz. Tree within railing and a flat W-like symbol (*B. M. C. A I.* p. xxxviii), while on our coin there are only three dots on the reverse, probably representing a leaf of a tree. Four coins of this type found in the Bahal hoard (Bombay Presidency) are noticed by S. N. Chakravarti in his group B class XI and group C class III (*J. B. B. R. S.* Vol. 20, p. 86).

Variety 12, coins Nos. 25–33. Nos. 27 and 33 are **Pl. IXA, 7, 8.**
Size : ·7½″, ·6″, ·5½″, ·5½″, 5⅓″, ·6⅓″, ·5″, ·5⅛″, ·5″.
Weight : 50, 52½, 50, 50, 48, 49, 49, 49, 49½ grains.

These nine coins having on the obverse Sun, *Shaḍarachakra* ; Tree-branch, *Dhvaja* with a hollow[2] centre and a Rectangular enclosure containing a *Svastika* and on the reverse, Triskeles and Dumbell. This variety is like B. M. C. class 2, group XI var. c (p. 56, pl. VI-22) and Durga Prasad No. 85 pl. XVI. But instead of the symbols of fish in the tank, there are symbols of a *Svastika* and a taurine in the so-called tank in all the nine coins in this collection. The type is more like Durga Prasad's Pl. 16, No. 85 in which only one *Svastika* is contained in the enclosure. Mr. P. L. Gupta informs me that this symbol containing in a rectangular enclosure a *Svastika* and a Taurine is found on a coin from Hinganghat[3] in C. P. and on some coins in the coin cabinet of the Bhārat Kalā Bhavan, Benares.

The presence of a *Svastika* and a Taurine in a rectangular enclosure leads us to suppose that what is called a tank may not be a regular tank, but only a square or rectan-

1. This symbol is different from that on the other coins.
2. Only one of the coins has a solid centre.

[3. The *B. M. C.* coin is from Hinganghat and Mr. Gupta is probably referring to it. *A. S. A.*]

gular board on which emblems of fish or taurine or Svastika etc. are painted, sometimes independently or in combination. See *B. M. C. A. I.* p. 301. In one symbol (*B. M. C.* p. 55) there is an arrow between two fish in a socket like enclosure. Another symbol (*B.M.C*, p. xxxiii, pp. 52-3) has a mountain and dumbell combined with two fish in a rectangle (*J.B.B. R. A. S.* Vol. 20, 1944, pl. 1-44). A third symbol (p. xxxxiii, p. 39) has a taurine and a dumbell in a rectangle. Some other symbols are seen in which taurines or hare or haystack are contained in a square. In some of Babu Durga Prasad's coins (*Num. sup.* XLV. pl. 16) fish in combination wth a bull is shown in a square. Such symbols other than fish dumbell cannot be expected to be in a tank. It is therefore better to name the symbol as a board painted with emblems like fish dumbell, etc, rather than a tank with fish. The symbol of a river with fish, so often found on tribal coins is, of course, out of consideration. The presence of *Svastika* emblems on the Kasrawad coins is significant. For we know that the Svastika was very commonly used on copper coins and potsherds found in the excavations at Kasrawad.

Variety 13 ; coin. No. 34.
Size : round, ·75″ ; weight 31 grains. **Pl IX A, 9**

This coin having on the obverse Sun, *Shadarachakra*, Elephant, *Dhvaja* with solid centre and with two taurines and Mountain with four taurines and on the reverse, various punches, one of them being a tree, is like *B. M. C.* class 6, group 1, var. h. (p. 63, pl. VIII-21). Our coin is round and of thin and broad fabrication. Two coins of this variety are found in the Bahal hoard (A-III-1).

Variety 14 ; coin No. 35.
Size : ·6″, weight : 52 grains. **Pl. IX A, 10.**

This coin has on the obverse Sun, *Shadarachakra*, *Dhvaja* with a solid centre and with two taurines, Bull on mountain and an Elephant. On the reverse there are three symbols, one being a hill and the other two being flowers. It is like B. M. C. class 6, group II var. e (p. 65) though Mr. Allan has identified the bull only and has missed the hill portion thereof. This variety is well known and is found in the Taxila, Patraha, Rairh and Bahal hoards and from Durga Prasad's collection[1].

1. I am thankful to Dr. A. S. Altekar and Mr. P. L. Gupta for kindly going through my article and making valuable suggestions. Dr. Alteker's anxiety to see every statement made in the article accepted for publication in the Journal to be as faultless as possible is well known.

INAUGURAL ADDRESS,

(At the Annual Meeting of the Numismatic Society of India held at Delhi University on 27-12-1948.

BY DR. N. P. CHAKRAVARTI,

Director-General of Archæology in India.

It gives me great pleasure to be associated with this distinguished gathering of Indian numismatists to-day and to inaugurate this annual session of the Numismatic Society of India. I recognise the special importance of your subject as occupying an important place in the field of Indian archæology. Unfortunately it is not often appreciated that coins in gold, silver, copper and any other metal constitute the most authoritative, varied and interesting source of the history of a country. With the establishment of an agency to investigate and survey the ancient historical material of India in the latter half of the 19th century under the direction of Sir Alexander Cunningham, Indian archæological material began to be assembled with astounding richness; and a very important share of this material was in the form of the monetary issues of many dynasties and rulers that have ruled this land of ours. From about the 6th century B. C. to the period of the East India Company, the flood of the numismatic material that was pouring in made every one realise at the very outset that the subject of numismatics was destined to play a conspicuous role in the reconstruction of Indian history and therefore must be cultivated on firm scientific lines under the same accredited methods as applied to the other branches of archæology.

The realisation of this truth was responsible for the foundation of the Numismatic Society of India by early savants and historians; and the small team of foundational members who assembled at Allahabad in 1910 to organise this body must have felt amply pleased that the sapling of the knowledge which they planted with such care has today grown into an important tree of which the fruits for the promotion of science of national history have been very valued. Speaking on behalf of the Department of Archæology I can state with assurance that all the officers and workers of the Survey are one with you in appreciating the high value of this branch of knowledge and on behalf of the Department I assure you its co-operation to the fullest extent.

There is no doubt that the Numismatic Society of India representing as it does the united voice of the many museums, archæological departments and research workers in the country, have now reached a stage when we should not only take stock of its past achievements as to how much has been accomplished, but at the same time map out an even more glorious future. In this connection I would like to make three suggestions for your worthy consideration. Our first need is an exhaustive survey of the material that is deposited in the various coin cabinets[1]. This work of the exploratory character must be undertaken as being preliminary to all subsequent research. It is known to many of us that hoards of coins and stray specimens have been pouring in every year and getting deposited in the public and private coin collections but as most of us realise, all this material has not been subjected so far to scientific examination in an exhaustive and comprehensive manner. As a notable instance of this truth, it may be pointed out how the worthy editor of the Journal of the Numismatic Society, Dr. A. S. Altekar, by careful scrutiny of the coin cabinet of the Allahabad Municipal Museum, was able to discover the coins of a number of new rulers of Kauśāmbī and surrounding regions and supplied important materials to fill up the so-called dark period of the Indian history after the break of the Kushāṇa Empire. When I had been to Kashmir a few months back, I found several big hoards of coins lying there for the last twenty-five or thirty years without being examined. One good thing is that the hoards have been kept intact and not distributed. I am pleased to be told that Dr. Altekar with his characteristic enthusiasm is carrying out his task ably, though single-handed, and wish that every one of us who is connected with the custody of coins should be infected with the same enthusiasm for the recovery of new and unpublished coin material.

The second suggestion that I would venture to make before you, is the publication of the Corporii of numismatic material relating to the important dynasties of India on the lines of work done elsewhere. You will admit that a stage has been reached in the progress of numismatic research of the country, where such work has become an urgent need and must be fulfilled. I am glad to know from your past deliberations that the Society has already given thought to

[1. It may be pointed out that the Numismatic Society of India has undertaken this work since May 1948 and the collections in the Museums at Lucknow, Bombay, Gwalior and Nagpur have been already scrutinised. The results of this examination have been fruitful and will be soon published in this *Journal*. A. S. A.]

this important matter and has pledged to devise ways and means for its realisation. I realise that this is a matter in which you will expect that the resources of the Society should be supplemented in some substantial measure by external support. I can only assure you that this object will receive the fullest sympathy and support of the Department of Archæology which attaches no less importance to numismatics than to epigraphy. I also hope that in spite of the financial stringency now prevailing, the Central Government and also the Provincial and States Governments will realise the importance of the work and come forward with substantial help.

My third suggestion to you is to recommend an intensive cultivation of the numismatic science from literary and epigraphical sources. Much valuable light will be forthcoming towards the elucidation of coins with the aid of the rich Indian literature and inscriptions. In this direction I have always held the work of Dr. Hodivala as placing an ideal before us. Research work on those lines would be considered not only invaluable but also essential for promoting further research on Indian coins. In this respect I look forward to my scholar friends to help us by sifting our vast literature for the collection of the numismatic data. I am sure that in future the science of numismatics is bound to occupy an ever increasing importance and to this end let us devote ourselves to the best of our ability. With these words, gentlemen, I inaugurate your momentous session in the Capital of India under the new conditions of Freedom.

PRESIDENTIAL ADDRESS[1], 1948.

BY DR. J. M. UNWALA, M. A., PH.D. (HEIDEBBERG).

Ladies and gentlemen! The Numismatic Society of India has finished to-day a decade of the independent publication of its Journal dealing with different branches of Indian numismatics. It has made a smooth progress during the past year. We have published as usual two numbers of our Journal, giving a good deal of information about new researches. The work of cataloguing the unique Bayana hoard of Gupta coins, on which you will be listening to a very interesting illustrated lecture from Dr. Altekar, has now come to conclusion and the book will be very shortly sent to the press. I am glad to announce that the Maharaja of Bharatpur has generously agreed to finance the entire publication.

The learned editor of the Journal of the Numismatic Society of India has been working assiduously for several months on a Reference Work of Indian Numismatics in two volumes. The first volume of these is calculated to contain about 500 pages of the text, divided into about 28 chapters; it has been prepared by him alone. Therein he has shown his vast knowledge of Ancient Indian History. There will be numerous plates illustrating the coins representing all types mentioned in the text. Against the cost of printing of these volumes, estimated at Rs. 60,000, I have the pleasure to inform you that Rs. 13,500, have been already collected, including Rs. 1,000 from Sir Ratan Tata Charities and Rs. 1,500 from Sir Dorab Tata Charities, and that Rs. 5,000 have been promised by the Maharaja of Bharatpur.[2] Another sum of Rs. 1,000 has been promised by the Trustees of N. N. Wadia Charities. We have still to collect Rs. 40,000 and I hope that the Union Government, the Provincial and and the States Governments and private donors will vie with one another in making up the remaining deficit. I am glad to say that the prospectus of the Vol. I of this Reference Work of Indian Numismatics was so ably prepared by Dr. Altekar that I had not the least trouble in convincing the Trustees of the above mentioned Parsi Charities of the great importance of this work. In this Reference Work of Indian Numismatics, there should be,

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1. Delivered at the Annual Meeting of the Numismatic Society of India held in Delhi on the 27th December 1948.

2. This amount was received in January, 1949.

I humbly beg to suggest, besides the plates of coins, plates giving the facsimile of the Kharoshthi, Brāhmī, Kushāna, Pahlavi and Nāgarī legends occurring on the illustrated coins, just as J. de Morgan has done in his *Manuel de Numismatique Orientale*, Paris 1923-1936.

It is regrettable that very few Parsis have become members of the Numismatic Society of India, and that it is rather difficult to persuade others to do so. I think the reason for this seeming apathy is not far to seek. It is the lack of activity of the Society. Except the annual meeting, there is hardly another meeting in the whole year convened for the members in a centre like Bombay, in which new finds of coins, fresh arrival of coins with dealers in coins and antiquities, and such other items can be discussed. Further, the coins, ancient and modern, are not so well exhibited in our different Museums that they can attract the curiosity and awaken interest in the visitors. Our Journal is *per force* too technical and deals rather exclusively with ancient Indian coinage, and therefore, it does not attract ordinary coin-collectors. Of course, Dr. Altekar, the Editor of our Journal, is at present experiencing difficulties with the paper quota and, therefore, cannot afford to waste paper on articles of popular interest. But we rest assured that with the change of this abnormal situation, he will do the needful in this matter.

I shall now give a survey of the Treasure-Trove finds made in different parts of India.

[The address then referred to the new coins discovered in the excavations at Karhad in Bombay presidency and at Shishupalgarh in Orissa, and to the new coins found as Treasure-troves in the U. P. during 1945-7, an account about which has already been subsequently published in the last number of this *Journal* in the Editor's paper on News and Notes, Vol. X, pp. 76-82].

Coins Discovered in the Hyderabad State.

The Hyderabad Museum received 882 silver and 1342 copper coins under the Treasure Trove Act, which are being studied at present. Among these, there are some coins of the Golconda dynasty, bearing the Hijri date 1095. According to Mr. Khwaja Muhammad Ahmad, the Curator of the Museum, the dates on these coins would justify their ascription to Abul Hasan Tana Saheb, the last ruler of Golconda. A hoard of 321 punch-marked coins was also found in the state.

Mr. Khwaja Muhammad Ahmad writes to me that the mint-name occurring on two coins of Muhammad Shah (1131-

1161 A. H.), which has been deciphered by Dr. Panna Lall as Taramati (*J Num. Soc. of India*, VIII Dec. 1946, pp. 175-176, Pl. XII, Nos. 5 and 6), has not yet been identified and could not be traced in the *Imperial Gazatteer of India*. He mentions in this connection that Mr. Abdul Wali Khan, Keeper of the coins, Hyderabad Museum, has discovered a similar coin, while scrutinising a hoard of coins found at Pachod in the Shahgadh Jagir, Aurangabad District, which has the mint-name Baramati. This place has been identified by him as a town of the same name in the Bhimthadi Taluq of Poona District, about 50 miles south-east of Poona City.[1] According to the information supplied to him by the Collector of Poona Baramati boasts of an old dilapidated fortress, known as the "Kot" of Babuji Naik (Joshi), the reputed money-lender of the Peshwas built in 1743. Thus a new name has been added to the list of Moghul Mints.

COINS FOUND IN THE INDORE STATE.

During the last three years small hoards of coins were recovered in the Indore State. They were mostly later Moghul coins of the early 19th century.

GOLD COINS OF ŚRI MAHENDRĀDITYA

On August 5th 1948, a hoard of 54 gold coins of the Gupta period was discovered at the village of Khairtal in the Baloda Bazar Tahsil of the Raipur District, bearing the legend *Śri Mahendrāditya* in the box-headed characters. R. B. Prayag Dayal of the Lucknow Museum has identified a coin of this hoard as a gold token of Kumāragupta I. Dr. S. S. Patwardhan, Curator of the Nagpur Museum, informs me further that this is the first find of gold pieces bearing the above legend to be discovered in the Central Provinces and Berar, and that the find is interesting, because it has brought to light several varieties of the type for the first time. I have received in this connection a letter, dated 7-12-48, from Mr. L. P. Pandeya, Hon. Secretary, Mahākośala Historical Society, in which he writes that these gold coins of the Khairtal hoard may safely be attributed to Mahendra, ruler of South Kośala, whose full name might have been *Śrī Mahendrāditya*. Mr. Pandeya quotes the *Raipur District Gazaatteer* by A. E. Nelson, vol. A. p. 38 as follows: "Emperor Samudragupta directed his attention to the conquest of the south and the

[1. Khwaja M. Ahmad's paper on this subject was published in April 1949 in *J.N.S.I.*, pp. 61-63 *A.S.A.*]

kingdom of South Kosala, the old name of Chhatisgarh, was the first country he conquered . . . overthrowing its king *Mahendra*", Mr. Pandeya refers to *Kauśaluka Mahendra* in the Allahabad Pillar Inscription of Samudragupta. He does not think it convincing to take these coins as tokens of Kumāragupta I on the basis of the identification of a piece of this type of coins by Mr. Prayag Dayal. He writes further that copper-plates in his possession are written in the box-headed script and that on a silver coin in his cabinet, there is the legend *Śrī Prasannamātra* also in box-headed characters, and that the sons and grandsons of this Prasannamātra Mahāpravararāja, Mahāsudevarāja and Mahājayarāja issued their grants from their capitals. Mr. R. G. Gyani, whom I have consulted in this matter, agrees with Mr. Pandeya in taking this Mahendra occurring on the gold coins of Khairtal as the king of South Kośala.[1]

Coins discovered in Assam in 1947-48.

Mr. P. D. Chaudhury, Curator of the Assam Provincial Museum, informs me that the following coins were found in the province in the year 1947-48. A square silver coin of Akbar, on which the date and the mint were missing, was found at Jorhat in Assam. It was received for the Museum through the courtesy of Sayed Shams-ul-Huda, Assistant Inspector of Moslem Education, Assam. Further, three gold and five silver coins were found at Demow Rover, Moran Tea Estate. They were received for the Museum through the Manager of the Estate. The silver coins were of the later Moghuls : one coin of Shah Alam , mint Arkat, dated the 4th regnal year, i.e. 1123 A.H., four coins of Muhammad Shah one being of mint Surat, dated the 6th regnal year, two of mint Arkat, dated the 24th and 26th regnal year, and one with mint missing, dated the 23rd regnal year. One of the above-mentioned gold pieces was struck by Gauri Simha and the other two by Lakshmī Simha, two well known Ahom kings of Assam. One coin of Lakshmī Simha is dated Śake 1692 ; on the other the date is missing, whereas that of Gaurī Simha bears the date Śake 1707.

Chinese coins discovered in the Raigarh District

Dr. V. S. Agrawala, Curator of the Central Asian Antiquities Museum, New Delhi, informs me that three Chinese coins were recently found at Balpur in Raigarh District of C. P. He thinks that they belong to the 11th-12th

[1. Mr. V. P. Rode's paper on this hoard and my observations upon it appear in this number on pp. 139 *A.S.A.*]

century A. D. and may be treated as evidence of trade relations between India and China in the middle ages.

Coins discovered in the Madras Presidency

In the course of 1948, the following coins of interest were added to the Government Museum, Egmore, Madras: 63 silver punch-marked coins found as Treasure-trove in the Dharampur Taluk of Coimbatore District, and one gold single-*swāmi* pagoda coin issued by the East India Company, found as Treasure-trove in the Tirukkoilur Taluk of South Arcot District.

Latest Acquisitions of the Prince of Wales Museum.

The coin cabinet of the Prince of Wales Museum is enriched by the following three rare coins purchased recently: A unique gold coin of Mahmud Shah, nephew of Damghan Shah, one of the Sultans of Ma'bar, dated 746 A. H.; one rare copper coin of Bhūmaka, Kshaharāta ruler of Saurāshtra. There exists only one type of this coin in the British Museum. Mr. Singhal will read a note on these coins in this meeting. The third is a rather rare silver coin of Habibullah II of Afghanistan, better known as *Bacha Saqo*, who usurped the Afghan throne in 1929.

Treasure-Trove Finds in Bombay Presidency.

In a hoard of 34 gold coins discovered at Targod Hill, Taluka Siddhapur, Kanara District, with the exception of a coin of Tipu Sultan of Mysore, all the rest were of Vijayanagar.

A rare silver coin of Karimbux, minted at Toragal, was found in a hoard of 262 silver coins discovered at Rahimatpur of the Satara District. All other coins of this hoard were struck by later Moghul Emperors, from Shahjehan to Ahmad Shah.

Two hoards of copper coins were discovered in Bombay Presidency; one of these contained 290 pieces, of which 43 were struck by Firuz Shah Taghlaq, and the rest were issued by Hoshangshah of Malwa. The other hoard was found in the Hoshangabad District and contained 25 coins of Akbar.

Rare coins of Huvishka from U. P.

Mr. M. M. Nagar, Curator, Provincial Museum, Lucknow, informs me that a hoard of 110 copper coins of the Imperial Kushānas was found at the village of Bindwal, Azamgadh

District, among which there were some rare coins of Huvishka holding bow and arrow, and a new type on which the deity could not be identified.

New Acquisitions of the Provincial Museum, Lucknow.

Mr. M. M. Nagar, Curator of the Provincial Museum, Lucknow, informs me that the following rare coins have been acquired for the Museum: (1) A copper coin of Sri Rudra, who is referred to in the Allahabad Pillar Inscription of Samudragupta, found in Kosambi, District Allahabad; (2) two new coins of Jayamagha also from Kosambi; (3) a gold coin of Huvishka, bearing on the obverse bust of the king wearing an Indian Pagdi and on the reverse, four-armed Oesho or Śiva; this type is new and so far unknown; (4) a gold quarter Mohur of Humayun, so far unknown; (5) A gold coin of Aurangzeb—Alamgir from the unknown mint of Bhakkar; (6) a gold coin of Shah Alam Bahadur of Multan Mint. This is the second specimen of this coin; one is known to be in the collection of Sir John Stanley.

Notes on these six and other three coins mentioned by me above will be published by Mr. Nagar in the *J. Num. Soc. of India*.

From the brief survey of the new discoveries of stray coins and coin-hoards, you must have judged their importance and historical value. With this in view, I appeal to you, members and friends of the Numismatic Society of India, to be always on your alert on spotting the provenance of the coins offered to you for sale as to whether they come from a treasure-trove find or from a collection about to be dispersed, and above all from saving them from the melting pot. Colonel Allotte de la Fuye, tne leading French numismatist and orientalist, used to buy the whole lot of coins of treasure-trove finds, e. g. the coins of Elymais, from the study of which he could systematically classify the coins of different kings and write a memoir on the Kings of Elymais. Similarly, the 178 coins of Tabaristan, which I purchased in 1934 in Teheran, led me to study all coins of this little known series existing in ten great museums of Europe and in private collections in Iran and India and publish the result of this study in *Coins of Tabaristān* in 1938.

Mr. R.G. Gyani has recently come across a very interesting Persian manuscript, consisting only of about two dozen folios, in the library of the Kalabhavan of Benares. It has on the fly-leaf the title تاریخ بینظیر تذکرۂ سکوک i. e. "Unrivalled

History—A Memoir on Coins" The last page has a colophon in Urdu giving the date of the manuscript and the name of the author of the memoir, but not the name of the copyist himself. The manuscript contains short descriptions of ancient Indian coins of the Hindu and Muhammadan dynasties. Instead of the illustrations of coins by means of their exact drawings the author has written the legends of their obverse and reverse in the spaces enclosed by linear circles. The readings of legends occurring on Hindu coins are not trustworthy, and whenever the author was unable to decipher them, he has written only Rām Rām in their place. But the readings of the legends of Muhammadan coins are exact. While describing the Zodiacal coins of Jehangir, the author has written in the spaces for the obverse only the names of the signs instead of giving their illustrations. The manuscript ends with the coins of the later Moghul Emperors. Mr. Gyani will shortly publish the results of his study of this interesting and perhaps unique manuscript of the Kalabhavan of Benares.

There is in the Museum of Antiquities of Kabul a similar manuscript reproducing exactly the Musulman coins of Afghanistan with their legends of the obverse and the reverse copied in the *Khūsh Khat*. The legends of the gold and silver coins are written in gold and silver inks on gold and silver backgrounds so artistically that the illusion of real coins placed on the pages of the manuscript is perfect. It is a masterpiece of Sheikh Muhammad Keza, the celebrated painter and caligraphist of the nineteenth century. He has also deciphered and copied the old tomb-stones of Ghazni.

It is very desirable that the authorities of the Indian Central and Provincial Museums, to whom coins of treasure-troves are sent for inspection, should inform all members of the Numismatic Society of India, whenever duplicate coins of these hoards are offered to the public for sale. For the information of these authorities, our Society should draw a list of those members who are collecting coins of one or more series, and send to them copies of the same. In these days of import restrictions, it is impossible for coin-collectors to purchase from abroad coins in which they are interested. Again, the prices demanded by local coin-dealers are so exorbitant that they have no other recourse but of purchasing coins from official sales. I regret very much to say that I was absolutely ignorant of all the finds mentioned by me just now before the Curators of the Central and some Provincial Museums had kindly responded to my enquiries regarding recent coin-discoveries addressed to them through Mr. Gyani.

Now, I should like to make an humble suggestion, viz. that our Numismatic Society of India should publish, space permitting, catalogues of important collections of coins made by the members of our Society, so that the labours which they have bestowed in making these collections might not be lost in vain with their eventual dispersal after the demise of these collectors. Such a fate had befallen the collection of the late Mr. Framji Thanawalla who was a member of our Society. Such publications might surely arouse interest in other members and induce them to take to the study of new series of coins which might have remained unknown to them. I make this suggestion with two important collections of Parthian and Sassanian coins in view, one of the late Mr. C. D. F. Kathok and the other of the late Mr. F. D. J. Parukh, who were both members of our Society. Mr. Parukh had compiled long before his death a catalogue of his unique collection of Sassanian coins, which remains upto date a representative collection of this series. Therein coins of thirty-two rulers with the greatest number of mint-marks and years of issue are found. The collection of the late Mr. C. D. F. Kathok, at present in possession of Mr. Lovjibhai Wadia of Bombay, contains coins of the following series: Greek, Roman, Graeco-Bactrian, Parthian, Kushan, Sassanian, Arab, Western Satraps, Indo-Sassanian, Moghul, Pathan and a few others. I have prepared a catalogue of Greek, Parthian and Sassanian coins only and have drawn a synoptical table of Sassanian coins, numbering 734 with their mint-marks and years of issue. Some Parthian coins show interesting new types of the obverse and the reverse. Meticulous collectors, like the late Mr. Parukh, and Mr. Darbari of Calcutta have even noted the provenance of the coins of their collection with the prices paid for them. Such notes are important for checking known and published coins.

One hundred and thirty-one Tetradrachms of Vologeses V of the collection of the late Mr. Kathok appertained probably to a treasure-trove, as they are all in excellent condition. With the exception of 27 coins, these tetradrachms are dated and all years of the reign of this king are represented in it.

The Problem of Monograms Occurring on Coins of the Greek Series.

Since remote antiquity, coins of the city-states of Greece and of the Greek islands bore short inscriptions in the Greek language, giving their names, always in the genitive plural. In their absence, they bore some geometric symbols, represent-

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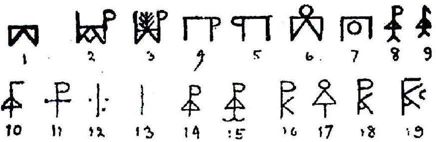
ations of plants or their parts, like branches, flowers etc., of animals or their parts, of gods and goddesses, of fabulous animals and fabulous beings with human heads, or the like, which were either sacred to them or which served them as sacred symbols. Thus we have a rose on the coins of the Island of Rhodes or a bee and deer, or a bee alone on the coins of the city of Ephesus, or a Sphinx on the coins of Chios, and the like. This tradition was prevalent also in the time of the petty kingdoms, which rose to power in Greece and on the Greek islands. Later on, besides the legends giving the names of kings with their royal titles, one or more monograms composed of two or more Greek letters began to be employed on the obverse, and more often on the reverse of coins. They were placed in the field, either on the right or the left side or in the exergue. Very often, as in the case of the posthumous coins of Alexander the Great, we find besides the monograms an animal, a fabulous being or some other object figuring as the symbol of the city where the coin was struck. L. Muller has treated in *Numismatique d' Alexandre le Grand*, Copenhagen 1855, this subject of the mint-marks, though he has not arrived at any definite conclusion on the interpretation of the monograms. It must, however, be observed that on early coins of the Greek cities, besides the legends giving their names, there are sometimes also monograms which are composed of two or more initial letters of these names. Similar is the case of the Sassanian bullæ of state officials, which have often in the middle first two or more letters of the name of the city, whereas the full name of the city and the name and office of the dignitary is given in the circular legend. These bulæ have helped greatly in interpreting many mint-marks of Sassanian coins.

Monograms are met with on coins of the Greek series, viz. on the coins of Alexander the Great and his successors, the Ptolemies and the Seleucids, on those of Bactria and Parthia, on those of Elymais and Characene, and on those of the Indo-Parthians and Indo-Scythians. Some times, Greek letters, singly or in groups of two, are found together with monograms or in their place Kharoshti letters appear often on the reverse of Indo-Parthian coins. They are considered by some numismatists also as monograms. It is now almost unanimously admitted that the monograms stand for mint-marks, although attempts at deciphering them satisfactorily and attributing them to particular mint-towns have not always been crowned with success.

I propose to discuss here 19 monograms which have been

arranged below in a plate. Numbers in the following paragraphs refer to the numbers given to the monograms in the plate below.



Colonel Allotte de la Fuye has interpreted the monogram No. 1, which was found on a number of drachms of Orodes I (Orodes II according to Mr. A. R. Bellinger, *Numismatic Chronicle* London 1944, p. 63) of the Susa hoard as, πΟΛΙΣ 'the city" par excellence, the city of Ctesiphon, which this king had founded and made his capital. It should, however, be remarked that many coins of this hoard have a palm behind the back of the throne of Arsaces. This palm has been taken by the Colonel as a convincing symbol of the city of Seleucia on the Tigris. Again, the palm was often found placed over the monogram No. 2 thus giving rise to monogram No. 3, occurring on the copper coins of Seleucia on the Tigris, pertaining to the Susa hoard recovered in 1937. It is well known that these twin cities of Ctesiphon and Seleucia were called *Medāin*, i. e. "the two cities" by the Arabs and thus practically reckoned by them as one city. The monograms No. 4, 5, 6 and 7 found on several other drachms of the Susa hoard have been considered by the Colonel merely as variants of monogram No. 1 *Mèmoires de la Mission Archèologique de Perse*, Vol. XXV, p. 29). But the monograms No. 8, 9, 10, 11, 12 and, 13 which were found on the drachms with the effigy of Phrates IV, and also on some with the effigy of Orodes I, have been interpreted by him as ΦΡΑΑΤΗΣ. He has drawn the conclusion from this fact that Phraates IV had at first continued the drachms of Orodes I on which, however he put the monogram No. 14, composed of the first three letters ΦΡΑ of his name ΦΡΑΑΤΗΣ (*ibid*, p. 38). Mr. Bellinger has rejected this interpretation and has seen in this monogram, whose fuller form is monogram No. 15, nothing but the mint Susa (*Num Chron*. 1944, p. 63).

Again, the tetradrachms of Antioch, belonging to the pre-Caesarian period, bearing the type and inscription of Philippus Philadelphus (89-83 B. C.) and minted by the Romans, show two varieties, one with the monogram No 18 and the letters ΚΑΣ in the exergue, and the other with the monogram No. 19. The first monogram has been interpreted by Mr. Bellinger as (Marcus) Crassus, the Roman

general who was defeated by the Parthians at Carrhae in 53 B.C. The other monogram stands for C. Cassius Longinus, who had accompanied Crassus in that unfortunate expedition. ΚΛΣ in the exergue, occurring with the monogram No. 18 would stand again for Cassius, who signs with his chief as Questor the money struck to pay the troops (*Num Chron.* 1944, pp. 60-61). It must, however, be remarked that the monogram No. 16 is found also on a coin of Seleucus IV Philopator, pertaining to the Susa hoard.

Some numismatists would see in a few of these monograms the names of magistrates who were authorized to issue coins on behalf of a king or a city. But it seems that the names of the magistrates occur on coins in full and not as monograms, just as Muller (*op. cit.*) has mentioned a ΔΙΟΔΟΤΟΣ, who was authorized to issue coins at Erythrae (No. 999); and in the Susa hoard of Seleucid coins, there is one tetradrachm issued at Cyme bearing the name ΘΕΟΔΟΤΟΣ, and another has an incomplete name...ΝΟΙΤΙΟΣ of a magistrate who was authorized to issue coins at Chios (Muller, *op. cit.*, Nos. 1112-1115).

Now, if we admit that monograms represent only mint-towns, the occurrence of two or even more monograms on a coin would be difficult to explain, unless one of them is interpreted as the name of the king or the magistrate who had issued it. There arises another difficulty. Several monograms are common to more than one series of Greek coins mentioned above, e. g, the monogram No. 16, which occurs on coins of the Bactrian series (fifteen times in R. B. Whitehead, *Indo-Greek Coins, Lahore Museum Catalogue*, Oxford, 1914) is found also on Seleucid coins of the Susa hoard, and the monogram No. 17 on the coins of Seleucia on the Tigris and on the Seleucid coins as well, both of the Susa hoards, is found also on Parthian coins of a hoard from the same site.

Taking the above-mentioned points into consideration, it seems to me that much light would be thrown on the question of the interpretation of monograms, if a list of all monograms occurring on Greek coins of all different series were prepared, together with the indication of the series, on the coins of which they occur, and if attention were paid not only to the exact identity of a mint-town indicated by a monogram, but also at least to the country or province in which this town was situated, especially in the case of Bactrian and Indo-Parthian issues, and perhaps also on the political situation of the period of issue.

What concerns the Bactrian, Indo-Parthian, Kushan, Kushano-Sassanian and Indo-Sassanian coins, it is necessary

to collect exact dates of their find-spots, so that an idea of the extent of the realms and of the fluctuations in the political boundaries of these peoples during their checkered history could be obtained. Further, if exact inventories of the treasure-troves in which the coins of these different series are encountered together were to be published, they would greatly help in studying the political and commercial inter-relations between these peoples.

PROBLEM OF INDIAN SEALS

The glyptic art was very highly developed in ancient Egypt and in the ancient Middle East, as is attested by innumerable scarabs and seals discovered in Egypt of the Pharaohic times and in the excavations carried out in Asia Minor, Mesopotamia and Iran. In India, at Mohenjo-Daro and Harappa, seals with animal motifs, mostly the bull, and short inscriptions in a somewhat pictographic script have been discovered. Then there is a complete gap, it seems, in our knowledge of art in India until we reach the time of Alexander the Great. Still there is no doubt that the conquest of the Punjab and Sind, the region of the Sapta Sindhu, Hindu of the Ancient Persian Cuneiform inscriptions-by Darius I in about 518 B. C. must have brought with it Achaemenian artistic influence in that region, which two centuries afterwards bloomed into that Mauryan art, manifested in the palace of Pataliputra and in the Sarnath pillar and which led Dr. Spooner to think of a *Zoroastrian* period of Indian history. Like all ancient nations, the Indians must have made use of seals for legitimating documents and for securing the safety of the contents of receptacles like pots and jars and of packages containing commodities and merchandise. Impressions of seals on clay called *bullae* have been discovered at Susa as early as in the 32nd century B. C., i.e. in the stratum roughly corresponding to the period of Mohenjo-Daro civilisation, and similar *bullæ* pertaining to as late a period as Sassanian, are known from Iran, especially from Susa, and from Mesopotamia. Flat seals, known since 3500 B.C., and seal-cylinders, which were surely an invention of the Semites, were in vogue in the Middle East right down to the Achaemenian period. Under the Achaemenian and later under the Hellenistic influence, the Mauryan artists had surely learned to engrave semi-precious stones, like rock-crystal, agate, carnelian and jasper, as can be judged from engraved gems found in large numbers throughout the whole north-western area with legends in early Brahmi or Kharosthi, as well as in Greek characters. That the Guptas had kept up the artistic traditions can be seen from a few

seals that have been recently discovered. Mr. K. A. Gae of Peshawar communicated to me last year a wax-impression of a seal which he had acquired from a local dealer. Dr. Altekar, to whom I had sent the impression, has declared it to be of the Gupta period. It has a male bust *de fuce*, head in profile to right and a short Brahmī legend on left giving the name of its owner. Seal impressions or stamps pertaining to the second or third century A. D. have been discovered in the Central Provinces. They have been published by Prof. Mirashi in the *J. Num. Soc. of India* Vol. III, Part II, Dec. 1941, pp. 101 seq.

The paucity of Indian seals is perhaps due to the destructibility of the material on which they were engraved, like wood or base metal. Later on, the glyptic art must have degenerated, as shown by the coin-portraits. Mention must, however, be made of the two Hephthalite seals of the India Museum, Calcutta, Nos. 121c and 122c, which are classed as Sassanian seals, as apart from their Hephthalite legends in the corrupt Greek characters they show markedly Sassanian influence, if they are not works of Sassanian artists themselves. They were found most probably in the regions under the Hephthalite control. Three other seals of the same museum, Nos. 145c, 146c and 203c, which are also classed as Sassanian seals, show distinctly the Indian style of portraiture, although No 203c bears a Pahlavi inscription.

Let us hope that Indian numismatists and collectors will not fail to bring these small documents of the glyptic art to the notice of our Numismatic Society.

REVIEW

ETCHED BEADS IN INDIA; BY DR. M. G. DIKSHIT, PH. D. (DECCAN COLLEGE MONOGRAPH SERIES, NO. 4, 78 PAGES, 19 PLATES, PRICE 10/-) POONA, 1949.

In this publication, the author gives us a careful study of a neglected branch of Indian Archæology. He takes a survey of the beads discovered from the pre-historic times to about the 15th century A. D., both in south and north India. He also gives us a list of the main centres where etched beads were manufactured.

The author divides the Indian beads into three classes according to the method of their manufacture: Type I, white patterns on red back-ground, Type II, black patterns on whitened surfaces of stone, Type III, black patterns etched directly on stones. Combinations of these types also existed and are noted by the author. Type III is extremely rare in India.

The chemical process by means of which patterns were produced on beads is thus described by the author on the authority of Bellasis. 'The chief ingredients used were potash, white lead and the juice of the *kirar* bush (*Cappares aphylla*) made into a thick liquid and applied with a pen on the cornelian, which on being exposed to a red heat in charcoal rendered the device indelible.'

The author has noted foreign affinities. He notices a general similarity of seven patterns of the Indus valley period and eleven of the historical period to similar patterns on beads found in Mesopotamia. As the identity of the earliest bead material in India with that from Mesopotamia is very striking, the author accepts the conclusion of Childe that India was the centre of bead manufacture and that the workshops of the etched beads at Ur were manned by the Indus valley artisans.

Some of the symbols on the etched beads like circles, arches, pentagons, triangles, squares within squares etc., are to be seen also on the early coins of India. The present book will thus be of help to the students of numismatics also.

The book under review is a well documented work adequately illustrated, dealing with a neglected subject and deserves to be on the shelf of every archæological library.

A. S. A.

PROCEEDINGS OF THE ANNUAL MEETING OF THE NUMISMATIC SOCIETY OF INDIA, 1948

(Held at Delhi University on the 27th and 28th of December, 1948)

The Annual Meeting of the Numismatic Society of India for the year 1948 was held at the Delhi University on the 27th and the 28th of December 1948. The opening session was held on the 27th December at 11 A. M. in the Convocation Hall of the University, when Dr. N. P. Chakravarti, the Director-General of Archæology inaugurated the Conference. His speech is published elsewhere in this number. Dr. J. M. Unwala, the President-elect, then delivered his presidential address, which was heard with great attention. The address is printed elsewhere in this Journal.

On the 28th of December, the second session of the Meeting was held at 11 A. M. under the chairmanship of Dr. J. M. Unwala, the President, when a number of papers were read and coins shown and discussed. The meeting lasted for two hours and there were enlivening discussions. The papers read were (1) The new hoard of the coins of Mahendrāditya by Mr. V. P. Rode, (2) Certain dates on Kshatrapa coins by Dr. J. N. Banerji, (3) A unique gold coin of the Sultans of Mabar by Mr. Singhal and (4) Some rare coins by Dr. Unwala. The first three of these papers have been published in this number. Mr. Krishnadeva showed and discussed some Sātavāhana coins found in Chandravalli excavations and Mr. Nagar spoke on some interesting coins in the Lucknow Provincial Museum. Dr. Altekar spoke upon several interesting coins including some in the Prince of Wales-Museum and some in the Lucknow Museum.

The Business Meeting of the Society was held on the 28th instant at 2 P. M. when Dr. A. S. Altekar, the Chairman, presided. The following members were present :—

1. Dr. Raghubir Singh, Sitama.
2. Dr. D. R. Patil, Gwalior.
3. Mr. A. S. Gadre, Baroda.
4. Mr. K. D. Bajpeyi, Mathura.
5. Mr. S. P. Shrivastava, Jaipur.
6. Mr. M. M. Nagar, Lucknow.
7. Mr. S. A. Shere, Patna.
8. Mr. P. Acharya, Mayurbhanj.

9. Mr. M. S. Vatsa, Agra.
10. Mr. J. N. Banerji, Calcutta.
11. Mr. B. N. Kapur, Lucknow.
12. Mr. Ganda Singh, Amritsar.
13. Dr. V. S. Agrawal, New Delhi.
14. Dr J. M Unwala, Bombay.
15. Mr. R. G. Gyani, Bombay.
16. Mr. C. R. Singhal, Bombay.
17. Dr. Motichandra, Bombay.

(1) The Constitution of the Society, as proposed by draft sub-committee, was discussed and passed with a few minor alterations. The constitution is printed later in this number on pp. 179-185.

(2) The audited statement of accounts was passed. It is published on pp. 174-77 of this number.

The following office-bearers were elected :—

1. Dr. J. N. Banerji, President for 1949.
2. Dr. A. S. Altekar, Chairman for 1949-51.
3. Dr. V. S. Agrawala, Vice-Chairman for 1949.
4. Mr. R. G. Gyani, Secretary, 1949.
5. Mr. C. R. Singhal, Asst. Secretary and Treasurer, 1949-51.
6. Dr. A. S. Altekar, Editor. for 1949-51.

MEMBERS OF THE MANAGING COMMITTEE, 1949

1. Principal V. V. Mirashi, Amaraoti.
2. Mr. A. S. Gadre, Baroda.
3. Dr. Moti Chandra, Bombay.
4. Mr. M. S. Vatsa, New Delhi.
5. Mr. P. Acharya, Mayurbhanj.
6. Mr. Ganda Singh, Amritsar.

It was resolved that :—

1. The Union Government should be urged to take early steps to get the necessary legislation passed to make the counterfeiting of old coins an offence punishable by the law courts.

2. The Union Government should be urged to appoint properly trained numismatists in the Archaeological department,

3. The Provincial and States governments should be urged to take early steps to start their own archaeological departments to work in cooperation with the Archaeolocal Departments of the Union Government, and should include properly qualified numismatists in the staff that they may recruit for the purpose.

The meeting terminated with a vote of thanks to the Chair and the retiring President.

NUMISMATIC SOCIETY

Income and Expenditure Account for the

EXPENDITURE		Rs. As. Ps.
To Stationery and Printing ...		2,261 4 0
,, Postage and Telegrams ...		209 15 9
,, Office Expenses ...		1,574 8 0
,, Sundry Expenses ...		282 5 6
,, Bank Charges ...		7 13 6
,, Contribution Charges ...		374 0 0
,, Travelling Expenses of the Editor ...		157 11 0
,, Library Expenses ...		38 15 0
,, Excess of Income over Expenditure transferred to General Fund A/c ...		4,539 8 9
Total ...		9,446 1 6

Examined and found correct
Bombay, dated this 9th day
of December, 1948

DINUBHAI & CO.,
Registered Accountants,
Hon. Auditors.

OF INDIA.

Period from 1st December 1947 to 30th November 1948.

INCOME	Rs. As. Ps.	Rs. As. Ps.
By *Interest* :—		
H.S. Account, Central Bank of India No. 105518 ...	...	7 5 0
Postal Savings Bank Account 478,633 ...	...	8 5 0
On Cash Certificate ...	...	200 0 0
,, *Subscriptions* :—		
Arrears ...	364 4 0	
Current ...	462 5 0	
Life ...	100 0 0	
Advance ...	94 5 0	
Quinquennial ...	Nil	1,020 14 0
,, *Sale of Journals* ...	...	332 9 6
,, *Government Grants* :—		
Bombay Government ...	600 0 0	
Orissa ...	300 0 0	
Hyderabad State ...	200 0 0	
Jaipur ,, ...	50 0 0	
U. P. Government ...	2,100 0 9	
Sir Dorab Tata Trust ...	1,500 0 0	
Bihar Government ...	900 0 0	
E. Punjab ...	300 0 0	
Baroda State ...	300 0 0	
Sir Ratan Tata Trust ...	1,000 0 0	
Dr. Altekar's Donation ...	500 0 0	
Travancore State ...	100 0 0	7,850 0 0
,, Advertisements ...	...	27 0 0
Total Rs. ...	...	9,446 1 6

NUMISMATIC SOCIETY

Balance Sheet as on

FUNDS & LIABILITIES	Rs. As. Ps.	Rs. As. Ps.
General Fund :—		
Balance on 1st Dec., 1947.	441 1 4	
Add Excess of Income over Expenditure this year ...	4,539 8 9	4,980 10 1
Special Publication Fund Ac :		
Balance of last year ...	10,000 0 0	
Less Amount paid for Special Publication expenditure	777 .0 0	9,223 0 0
Total ...		14,203 10 1

We have examined the above Balance Sheet with the books and vouchers and beg to report that we have obtained all the information and explanations we have required and in our opinion, the above Balance Sheet exhibits a true and correct view of the state of affairs of the Society according to the information and explanations given to us and as shown by the books of the Society.

DINUBHAI & Co.,
Registered Accountants,
Hon. Auditors.

BOMBAY,
Dated this 9th day of Dec. 1948.

STATEMENT OF ACCOUNTS

30 1982

OF INDIA.

30th November 1948.

PROPERTY & ASSETS	Rs. As. Ps.	
Furniture ...		100 0 0
Cash & other balances.:		
Postal Saving Bank A/c. ...	476 7 0	
National Saving Certificate, maturing on 1-4-'58 ...	2,000 0 0	
,, ,, ,, 2-7-'58 ...	1,000 0 0	
,, ,, ,, 25-4-'59 ...	3,000 0 0	
,, ,, ,, 28-2'-60 ...	4,000 0 0	
Central Bank H/S No. 105518	2,077 14 1	
Bank of India Ltd., Current A/c ...	1,464 15 6	
Cash on Hand ...	84 5 6	14,103 10 1
Total ...		14,203 10 1

OBITURARY

Dr. Birbal Sahani, Sc. D., F. R. S.

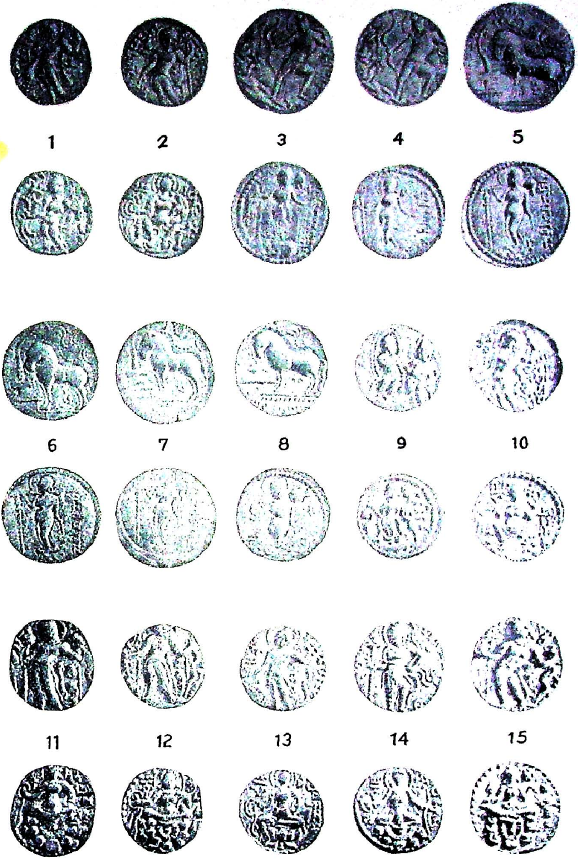
It is with profound regret that we record the death of Dr. Birbal Sahani, Sc. D., F. R. S., a distinguished life-member of the Society, on the 9th of April, 1949. The late Dr. Sahani was one of the foremost scientists of the 20th century, not only of India, but of the whole world. His memoirs and papers published in reputed journals like Philosophical Transactions of the Royal Society have thrown new and important light on a number of complicated problems like Wagener's Theory of Continental Drift, the Age of the Deccan Intertrappean Beds, the Age of the Punjab Saline Series, the Himalayan Uplift since the Advent of Man, etc. Owing to his preeminent position in the world of science, he was elected to preside over the forthcoming International Congress of Botanists at Stockholm, but the cruel hand of death has prevented him from fulfilling his engagement. His death took place rather in a tragic manner,—within a week of the foundation of the Palaeobotanical Institute, which is his legacy to his mother country.

Prof. Sahani had a pure, fervent and profound love of science and his life was wedded to research, far removed from the maddening crowd's ignoble strife. It was an inspiration to come into contact with him. His unassuming yet dignified demeanour and polished yet unaffected manners made him a unique and charming personality.

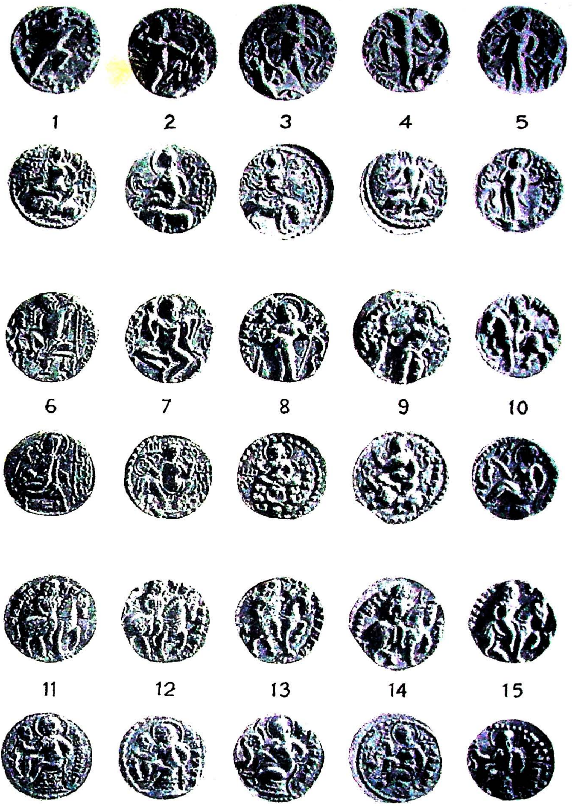
Prof. Sahani was not only a scientist but also a numismatist. His accidental discovery in March 1936 of an important mint site with many moulds at Rohtak attracted him to the study of numismatics. It is amazing to find that a palaeo-botanist, so busify engaged in his own work, should have found the necessary time to master ancient Indian epigraphy, numismatics and archæology and write a memoir, which has set a new standard of research and scholarship in Numismatics. Dr. Sahani was not content to describe the coin moulds he had discovered at Rohtak. For the purpose of his Memoir, he studied all the coin moulds discovered in India so far, e.g. those at Sunet, Nālandā, Kāshī, Taxila, Mathurā, Sānchi, Kundapur, Eran, etc. But this did not satisfy him. He studied the coin moulds of the ancient Romans and Chinese as well, and has given us a masterly and penetrating study of the Technique of Casting Coins in Ancient India, which will for many decades remain a standard work on the subject.

The Society offers its heart-felt condolence to Mrs. Sahani and other members of the bereavad family. The loss they have sustained is mourned by the entire Scientific and Numismatic World.

A. S. ALTEKAR.



Rare and Unique Gupta Coins from Bayana Hoard.



Rare and Unique Gupta Coins from Bayana Hoard.

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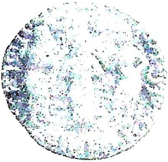
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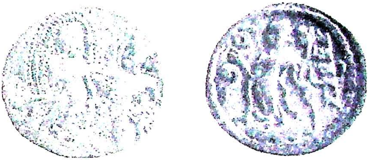
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Rare and Unique Gupta Coins from Bayana Hoard.
(in enlarged and original size)

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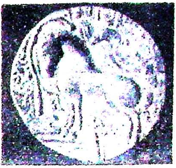
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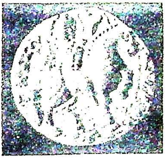
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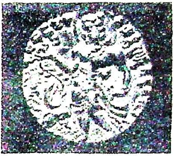
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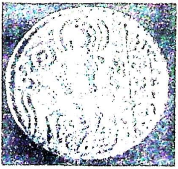
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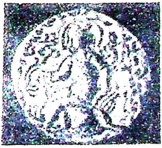
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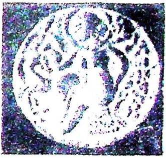
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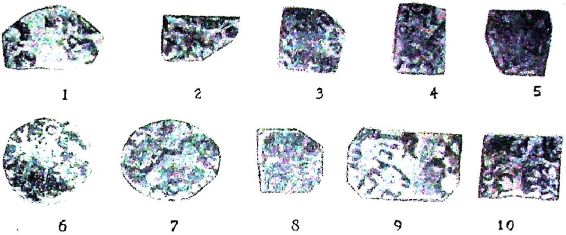
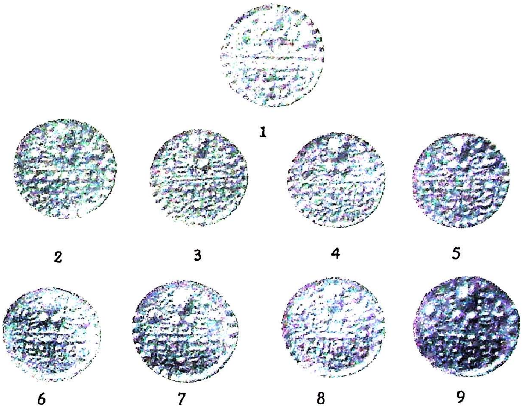
Some artistic gold Gupta Coins
[From the collection of Mr. Shitholey, Lucknow]

A



Punch-marked Silver Coins from Kasarwad

B



Gold Coins of Mahendraditya.

1

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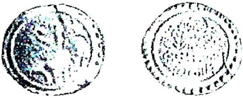

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Kadamba and Mā'bar Coins

30 [illegible] 1982